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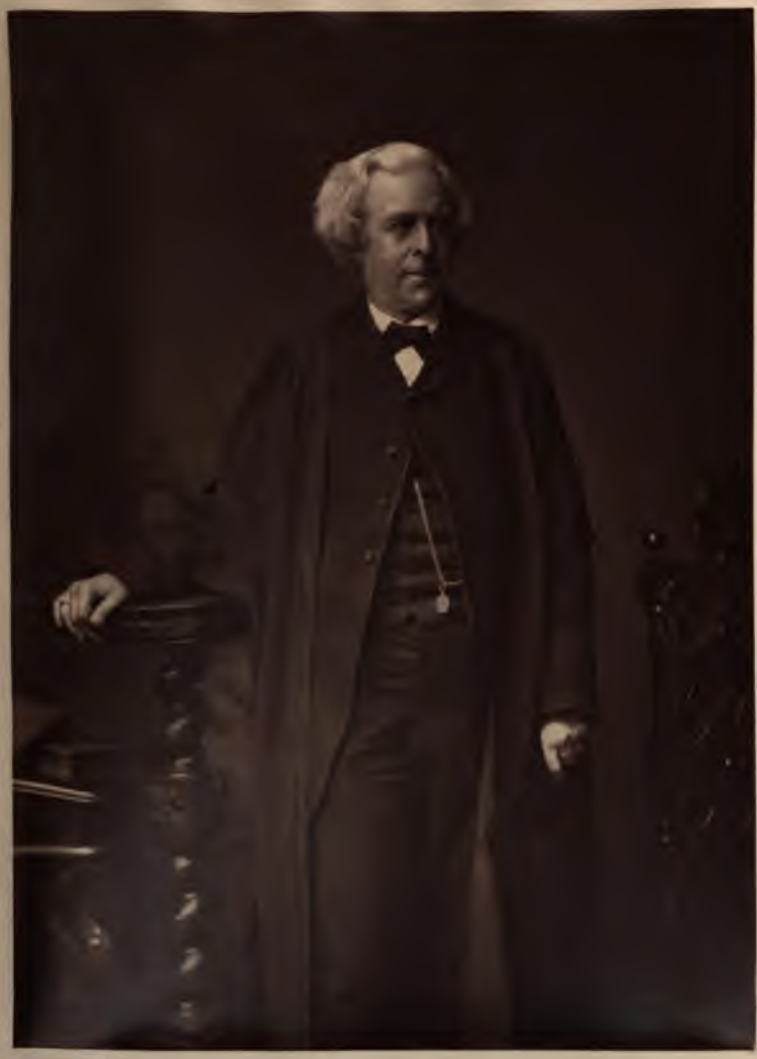

Yours faithfully
Charles J. Plumpton

KING'S COLLEGE LECTURES

ON

ELOCUTION;

OR,

THE PHYSIOLOGY AND CULTURE OF VOICE AND SPEECH, AND THE EXPRESSION OF THE EMOTIONS BY LANGUAGE, COUNTENANCE, AND GESTURE.

TO WHICH IS ADDED,

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LECTURER ON PUBLIC READING AND SPEAKING, KING'S COLLEGE, LONDON, EVENING CLASSES DEPARTMENT,

BEGS to announce that he lectures and gives practical instruction in Public Reading and Speaking to his classes at King's College, every Tuesday and Friday Evening, from 8 till 9, during the Winter Session (beginning in October and ending in April), and every Tuesday in the Summer Session (beginning in April and ending in June), from 6.30 to 8 p.m. Private pupils and classes for instruction and practice in all the various branches of Elocution are received by Mr. PLUMPTRE from October till August, at his residence, No. 36 Hamilton Terrace, N.W.

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PREFACE

TO THE FOURTH EDITION.

TWO years only have elapsed since the Third Edition of my "King's College Lectures on Elocution" was published, and for the last three months the work has been out of print. In the present edition I have only to express once more my most grateful appreciation of the favour with which the previous editions have been received, alike by the Press and the Public.

The portrait in this edition, from a recent photograph by Messrs. Lombardi of Pall Mall East, is given (like those which appeared in the previous editions) in accordance with the wishes of my past and present classes at King's College.

CHARLES JOHN PLUMPTRE.

KING'S COLLEGE, LONDON,
June 1883.

PREFACE.

NEARLY two years have elapsed since the second edition of this work was exhausted; and I cannot but express my grateful thanks to the Press and to the Public for the very favourable and gratifying reception accorded to the preceding editions. I had hoped to have completed the task of preparing this still further enlarged and illustrated edition before the present time; but the almost incessant employment of my days and nights as Lecturer on Public Reading and Speaking in the Evening Classes Department of King's College, as a private teacher of Elocution, and in fulfilling engagements for Lectures and Recitals at Institutions in London and the Provinces, leaves me but scanty leisure for other occupations.

In the present edition, I have derived very great advantage from the consultations I have had with Dr. Morell Mackenzie, Dr. Gordon Holmes, Dr. Shuldham, Mr. Lennox Browne, and Herr Emil Behnke, in regard to the larynx and its various functions, as well as from the works they have written on that subject, and to them all I beg to express my deep obligations.

I have also to return my best thanks to Mr. Darwin for his kind permission to use his illustration of the muscles of expression in the human face, and to Dr. Gordon Holmes and Mr. Lennox Browne for theirs in regard to the diagrams which originally appeared in their respective works, as well to Mr. William Carter and Mr. Godfrey Hall for the excellent physiological drawings they have been good enough to make for me as illustrations for this book.

The portrait which appears in the present edition, from a recent photograph by Mayall, is given (like that which appeared in the former edition) at the request of my past and present classes at King's College.

I would venture to hope that this edition, amplified so greatly in its

details, may serve to refresh the memories of former students who have attended my Lectures, during the many years I have held my present office at King's College, as well as afford useful information and practical suggestions to those persons who may either desire to acquire the art of Elocution as a graceful and, in every way, beneficial accomplishment, or those who suffering under what is known as "clerical sore-throat," impediments of speech, or defective articulation, may desire to be freed from those infirmities, or to those whose regular professional or public life may require them to be at least in some degree versed in the art of Public Reading or *extempore* speaking.

This latter subject was but very slightly glanced at in my first book, and at Oxford and Cambridge I have confined my practical instruction entirely to the art of Public Reading. But at King's College, instruction in Public Speaking is most properly added to that of Public Reading; and with great reason, for it by no means follows that excellence in the one art is a guarantee of equal excellence in the other. Indeed, I have known more than one instance of a person acknowledged to be on all sides a first-rate Public Reader, being comparatively a very indifferent *extempore* speaker; and I have known on the other hand a man, who for excellent and well-arranged thoughts, fluency of language, and freedom and animation in delivery, would well deserve to be called an unusually good *extempore* speaker, yet comparatively fail and seem to be dull and tame, monotonous and fettered in every way, when reading from a book. Of course our aim should be equal excellence in both branches of the art which is taught, but on more than one occasion at King's College, one man at the end of the Session has carried off the prize for Public Speaking, and another for Public Reading.

It is therefore on this account that in the present volume I have devoted a considerable part to the subject of *extempore* speaking. I do not of course mean to say anything so absurd as that a man may be made an excellent Reader or Speaker merely by reading books, or hearing Lectures on Public Reading and Speaking, without actual practice. It would be equally as unreasonable to say that a person can become an excellent player on the organ or piano, or a fine vocalist, by studying a treatise on music or singing, without practice under a competent instructor. But in all these cases acquaintance with the *theory* of the art is first requisite, and then the due *practice* regularly carried out will ensure more or less proficiency, according to natural gifts and steadiness of application. And this holds equally good in Public Reading and Speaking, as it is acknowledged to hold good in music, singing, painting, or any other art.

I cannot conclude these few prefatory remarks better than by quoting

the words of the late Dean of Ripon (the Rev. Hugh M'Neile, D.D.), who in closing a course of Lectures on the Church of England, delivered nearly forty years ago at the Hanover Square Rooms, London, forcibly remarked in reference to educational training for the Ministry:—

"No one who has given even a passing attention to the habits and feelings of our people, can doubt of the *immense* effect produced by a ready and natural elocution: yet how little attention comparatively is paid to a right training for its acquirement! Looking at all the ministrations of the Church practically and in detail; following them from the Pulpit to the Schoolroom; from these to the Platform; in whatever department of his labours you contemplate the minister of the Church, *it would be difficult to estimate the advantage that might, under the divine blessing, be derived from Elocution classes in our Universities*, where, under the management of competent professors, our young men might be trained in recitation, both of selections from standard authors and of their own compositions on set subjects. . . . Instead of superseding any part of the present process, this might be added to it all; and if candidates for Orders were thereby delayed a year, there would be more than compensation for the delay in the increased competency for the work."

The ideas thus forcibly put forth by the eloquent divine who, in his own person, afforded a striking example of great natural powers of oratory, developed and cultivated by elocutionary study and practice to the highest degree of perfection, must have been more or less felt by thousands—laymen as well as clergymen—who have at all considered the subject in any of its many forms and phases. No one can look around him, indeed, without being impressed with their truth and importance. Earnestly do I hope that the time is at hand when the national reproach of not having a regular system of training in the arts (to the Church and the Bar the all-important arts) of Public Reading and Speaking, at our Universities, as suggested, not alone by the preacher whom I have quoted, but by many eminent thinkers and writers during the last twenty years, may be removed from amongst us; and that ere long a regular Professorship of Elocution may be found attached not only to our great Universities, but to all Theological, Legal, and Collegiate Institutions throughout the country.

CHARLES JOHN PLUMPTRE.

KING'S COLLEGE, LONDON,
December 1880.

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KING'S COLLEGE LECTURES ON ELOCUTION.

LECTURE I.

Introduction—What is Elocution?—Definition—Reasons for the Cultivation of Elocution—Answers to Objections—The Rev. E. Kirk—Extract from the Rev. J. B. Mayor's "Ethics of Ritual"—The Advantages to be gained from a knowledge of the Principles of Elocution in regard to the various Professions, the Clergyman, the Barrister, &c.—Claims of Elocution to rank as one of the Fine Arts—Professor J. Hullah—Importance of the subject of Elocution generally—Authorities cited: John Stuart Mill, Dr. Guthrie, Mr. C. Palmer, Dr. Channing, Joshua Steele's "Prosodia Rationalis," Sir Arthur Helps, Rev. F. Trench, Lord G. Hamilton, Archbishop of York, Professor Seeley, Professor F. W. Newman—Power, richness, and euphony of the English language—Sanitary Advantages of Elocution—Quotation from Sir Henry Holland's "Medical Notes"—Dr. George Beard—Summary.

I HAVE invited you here this evening, in pursuance of the course I have adopted ever since I have had the honour of holding my present appointment in this College, to listen to some introductory remarks in reference to the special work intrusted to my charge in this department, and which I have ventured to term "A Lecture on Elocution, considered in reference to Public and Social Life."

The great German philosopher, Wilhelm von Humboldt, who has been so justly termed the father of Comparative Philology, in discussing the subject of language generally, says: "We must exclude from the definition of language everything but actual *speaking*. . . . . The essence of language lies in the *living utterance*—in that which does not suffer itself to be apprehended in the sundered elements of *written words*. . . . It is only by the *spoken* word that the speaker breathes, as it were, his own life into the souls of his hearers. . . . *Written* language is only an imperfect and mummy-like embalming, of which the highest use is that it may serve as a means of reproducing the living utterance." And more recently the late Rev. Canon Kingsley, in one of his delightful essays, begins it with the remark that: "To the minute philosopher few things seem more miraculous than human speech."

Let the assertions, then, of the philosopher and the divine serve as the text for the discourse which I propose offering you this evening, on the importance of cultivating, to the utmost of our ability, those faculties of the mind and those organs of the body which, in their just combination of action and in their highest order of development, constitute the accomplished speaker or reader, or, in other words, the science and art of Elocution. Let me endeavour to show you why Elocution should form a part of our education—not only as regards the effects to be produced on others, when we read or speak, but as regards its reflex advantages on ourselves, not merely mentally, but physically. Let me support my various assertions, and the propositions I hope to establish to your satisfaction, by the testimony of authorities of the highest order, and against whom no possible suspicion can exist of having any personal interest to serve. Let me try, at least, fairly to examine and answer some of the principal objections which have, from time to time, been brought against the study of Elocution by persons who, I think, have not maturely considered what true Elocution really is, and have confounded two things we are but too apt to confuse in our progress through life—viz., abuse with use.

This, then, is the outline of the course I propose taking this evening; and to which, without further preface, I now solicit your kind attention.

It is well, in all discussions, that we should start, if possible, with clear definitions of our subjects, and that our terms should be accurately defined. My subject then, to-night, is Elocution, and the two aspects under which I propose to regard it are—(1) In reference to Public, and (2) In regard to Social Life.

Let me take these, then, in their due order. What do I mean by Elocution? Suppose I answer this question first of all in a somewhat *negative* fashion, and tell you what I do *not* mean whenever I have occasion to make use of this much-abused word—Elocution. I do not mean, then, anything pompous, stilted, bombastic, or "*stagey*." I do not mean anything pedantic, stiff, formal, or unnatural. If Elocution either meant, or, properly understood and rightly taught, tended to anything of the kind, I should be the very last to say one word on its behalf, either here or elsewhere.

So much, then, for the negative portion of my answer; and now let me try to give you the affirmative. If you ask me to define what it is I *do* mean by Elocution, I think I should reply somewhat in the following manner:—I should say, first of all, it is the perfectly audible, distinct, pure, and effective pronunciation which is given to words when they are arranged into sentences, and form written or extemporaneous composition, either in the shape of prose or poetry. Besides this purity of intonation and clearness of articulation, I include under the term all those appropriate inflections and modulations of the speaking voice; the due observance of the great physiological law of *poise;* the notation of another element, scarcely less important, that of quantity; proper pauses, and right discrimination in degrees of emphasis, all of which are requisite in order to render delivery most effective in its results, not only as regards the judgment and intellect, but the feelings and emotions of

those whom we address. Nor does my definition stop here; for I include, moreover, when suitable to the occasion, all the ever-varying accompaniments of the human countenance and figure—the manifold play of feature, attitude, and gesture. And I do so, because Nature has a language unspoken as well as spoken, and the flash of indignation from the eye, the frown of anger on the brow, the lip smiling with pleasure, or curled in scorn and contempt—nay, the simple raising of a hand in appeal or in deprecation will often convey the particular passion or emotion of the moment as eloquently as any words can do, however aptly chosen. Thus, then, you will see that under my definition of Elocution, I mean a delivery which not only expresses fully the grammatical or logical sense of all the words employed, so as to be thoroughly heard, understood, and felt by the hearer, but, at the same time, gives the whole sentence which such words compose all the power, beauty, grace, and melody of which its form of construction is capable. And last, though not least, in the elements of my definition is the knowledge of the means by which all this may be done with *personal ease, freedom, and self-possession* on the part of the speaker or reader, when he is made acquainted with the physiology and proper use of the respiratory, vocal, and speech organs in their due co-ordination of action.

This, then, is my ideal of Elocution; a high one, I confess. But it is well, in all that is deserving of study, whether in the world of art, science, or ethics, to keep a high ideal before us; to which let us strive our utmost to approximate, even though that ideal we may never hope actually to attain. That Elocution, then, is an art which requires much study to develop it in all its full power and beauty, even when Nature has been liberal in bestowing a fine and flexible voice and quickness of appreciation in matters of taste and sympathy of feeling, will, I think, be conceded without much hesitation. This being conceded, we come now to the all-important question—Are we sufficiently rewarded for all the time, thought, and study we may give to the acquisition of this art? Are we sufficiently requited for all the pains we may bestow in becoming thoroughly acquainted with its theory, and then carrying out and developing that theory in practice? I think we are, both in regard to public and social life. Let me glance, first, at those spheres of life which we may term public, and under which head I would take, as illustrations, the minister of religion generally, without reference to any particular church or creed; the advocate in our courts of law; and the speakers in our Houses of Parliament and at public meetings. All these so far resemble each other in their vocation that their aim is, when engaged in their professional or public duties, to convince the judgment of their hearers of the truth or soundness of the views which the speaker is enforcing, or else to persuade them to a certain course of conduct or action. The minister of religion, moreover, has, by the mode in which his more specially sacred functions are performed, to endeavour to excite, to the fullest degree, the devotional feelings of his congregation. And through what channel are all these desired ends and aims to be attained? Through *words spoken by the living human voice*, with all its marvellous sympathetic powers of intonation, inflection, and modulation.

enforced as far as possible by the expression of the countenance and gesture.

Let me venture to quote a few passages—not from any professional writer on, or teacher of, Elocution (for that, as I said at first, I shall avoid doing as much as possible), but from an article lately published by an eminent American divine (the Rev. E. Kirk, of Boston), "On the Preparation required for the Public Duties of the Ministry," which is not less applicable to the subject, I think, in England than in America:—

"It is easy to recognise the difference between a speaker who is agreeable and one who is disagreeable; between one who is powerful and another who is feeble. Nor can any one entertain a doubt whether the difference is not just as obvious in the pulpit as in the senate, forum, or on the public platform. Every preacher, I should think, would desire so to deliver his sermon as that his meaning should be clearly perceived, and his sentiments deeply felt, rather than to utter it in a manner unintelligible and unimpressive. Every congregation of worshippers would prefer in their pastor a good delivery to an awkward and disagreeable style of speaking. Let two men of equal piety and scholarship be presented to any of our religious societies, the one a man of easy, becoming carriage in the pulpit, of apparently simple, natural, and powerful utterance; the other uncouth in attitude and movement, indistinct and stammering in his enunciation, and wearisome in his drawling tones. Can any man in his senses doubt which of the two would be chosen? No! Thus far the case is plain. But if we go back from this, and observe this finished speaker practising in the detail of his studies and vocal exercises, there we shall find some demurring. Many who admire the orator are averse to the process of discipline which gave him the better style. There is, in other words, a prejudice in the community, and among many excellent candidates for the ministry, in regard to Elocution as an art to be obtained by study and practice. This prejudice is worthy of a candid examination and an earnest effort to remove it. In the minds of some, the study and practice of Elocution is connected, if not identified, with the idea of substituting sound and emotion for sense and truth. To such persons it may be suggested that there is no necessity for this substitution. The importance of Elocution presupposes the importance of other things; and for men who are morally and intellectually qualified to act as preachers, the importance of effective delivery and manner can scarcely be overrated. To overlook it is a proof neither of piety, dignity, nor wisdom. If there were some ethereal way of communicating with the mind, if the process of preaching were designed to be mesmeric, and people were to be put to sleep, instead of being aroused, in order to instruct and impress them, we might dispense with Elocution and the culture it requires. But so long as men are in the body, it will be found requisite for the most effective exercise of the ministry that a part of clerical education consists in the study and practice of Elocution. That necessity is founded on these two facts—that the communication of thought and feeling depends upon the right exercise of our bodily organs; and that those organs are within the domain of that great law which requires the cultivation of the faculties.

It is not sufficient for the purposes of electrical power that the battery be fully charged: a good conductor must be added. Alas! how much of the preaching to which we have to listen is of the class of *non-conductors!* In the minds of others, again, Elocution is identified with an ostentatious exhibition of the graces and the accomplishments of the speaker. But this is confounding the *use* with the *abuse* of a good thing. Since it is a man who is to be heard and seen, and since there is but *one right* way of speaking or reading aloud, while there are a *thousand wrong* ways, the man will do well to learn the right way. And if the agreeable impression produced by an agreeable voice, manner, and person can conduce to the right impression of truth, the very purity of his desire to do good should induce him to cultivate voice, manner, and person. There is nothing in the study of Elocution, rightly understood and practised, that need awaken personal vanity. Nor is there any more inducement for an eloquent man to display all the means by which he acquired the power of commanding the sympathies and interest of his audience, than there is for a learned man to parade all his learning, or to become a mere pedant. Others fear that they shall be tempted to turn their chief attention in the pulpit to tones and gestures, and thus degrade their high vocation. This, again, is no necessary consequence, and would be simply a perversion of the art. The greatest orator, in an extemporaneous address, pays strict attention to the minutest rules of grammar, but there is no interruption in all this to the concentrated action of his understanding; no extinction to the fiery current of his feeling. The rules of Elocution are designed to form the man, to correct the bad habits of attitude, speech, and gesture, and to make the voice, countenance, and body in every way fit instruments for a mind full of noble thoughts and powerful emotions."

There is one objection more to which I turn, and which I hope to answer, and then I proceed to a different part of my subject. You may have heard well-meaning persons, but who cannot, I think, have maturely considered the matter, object to the resources of the art of Elocution (which, after all, means only the aggregate of all that constitutes a good delivery) being introduced into the reading-desk and pulpit, and say that it savours of irreverence to privately rehearse, over and over again, public prayers addressed to the Deity, or to read the lessons from the Bible, with all the rules of Elocution so fully carried out, that the standard which has been set up for the right performance of their various ministerial functions shall be satisfied; and that to study the most effective manner in which a sermon can be delivered, as a great tragedian would study the part he has to perform, is to reduce the high calling of the preacher to an unworthy level. Now, in answer to this, let me, in the first place, ask—How is the singing of hymns and anthems managed in our cathedrals, churches, and chapels? Is their conducting left to persons wholly unskilled in the art of vocal music? Do not organists and choristers meet and practise, and rehearse, over and over again, the anthems, psalms, and hymns they have to sing, until all is thought of sufficient excellence to be played and sung in public worship? Why? I presume for one reason, to warm and excite, as much as possible, the

devotional feelings of the congregation. Now, then, I ask, are psalms, hymns, and anthems less direct appeals to God than the prayers in our Liturgy; and do not all claim to be parts of divine service? I answer, What is not thought to be waste of time nor irreverence in the one case, is equally neither waste of time nor irreverence in the other.

In the "Contemporary Review," for the month of October 1872, in a very scholarly article, entitled "The Ethics of Ritual," by the Rev. J. B. Mayor, you will find this passage, which I think very applicable to my subject:—

"The readings from the Bible, when we pass beyond those narrative passages, which can never be wholly without interest, even for the least awakened mind, call for much thought and much knowledge to understand their general drift. . . . If we have fallen into the habit (so much fostered by our sermons) of looking upon each text merely as a peg on which to hang a meditation, without reference to the context, or the readers to whom it was primarily addressed, 'the Word' will be no light to our eyes or guide to our feet; we shall simply see our own fancies reflected everywhere. There is no learning—no advance. Much may be done by an intelligent reader to enforce the meaning of what he reads by variation of tone, and pause, and emphasis. Such semi-dramatic reading seems to us to be almost essential, if the minds of the uneducated are to be reached; and for their sakes, at any rate, we much regret the prevalent use of the monotone in reading the lessons in ritualistic churches."

To read the Liturgy and to preach a sermon *well* is an art that requires just as much to be studied and practised, as the singing of hymns and anthems is an art that requires proper training and cultivation. If we are to have public worship at all, I say every part of it should be made as excellent as possible, and no part of it be in any way neglected.

And now I glance very briefly—for my time is limited, and I have other topics on which I desire to touch before I finish my remarks—at the professions of the advocate, the lecturer, and public speakers generally. I am perfectly well aware that anything like grandiloquence, declamation, poetical flights, and rhetorical appeals are quite alien to our present national character. Modern taste and general tone of thought and feeling in our English courts of justice are utterly opposed to all useless declamatory froth and mere rhetorical display. And certainly it is only comparatively rarely that the circumstances of a case afford any just ground for what would be termed the higher flights of eloquence, and in the present day perspicuity of language and earnestness of manner are, in ninety-nine cases out of a hundred, the chief requisites of an advocate, as well as of public speakers generally. Still, the barrister is not always arguing dry, abstruse, and intricate points of law before courts of equity, or judges sitting *in Banco;* and in one branch of it, at least, he will have to address juries drawn from many grades of society in the metropolis, as well as at assizes and sessions, with whom, I am disposed to think, a *powerful delivery* and *earnest manner* have, to say the least, a very strong influence.

Well, what advantages will the advocate, lecturer, or public speaker derive from a knowledge of Elocution? I can answer these, at any rate. He will learn the mode in which the speaking voice is formed, so as to fill easily the whole area of the court or hall in which his duties have to be performed; he will learn the secret of combining distinctness with audibility, so that nothing shall be lost of what he has to say to his hearers; and he will acquire the means of delivering the most important words and passages in the most effective manner. He will obtain, too, such a mastery and power of discipline over his voice as to be able to control it, from the loudest tone down to little more than a mere whisper, and be able to properly inflect and modulate it, according to the results he wishes to produce upon his hearers. These are, I think, no small advantages as regards others; but are there any more selfish benefits which a knowledge of Elocution will confer upon the public speaker or reader himself? There are, most undoubtedly. It cannot be too strongly insisted upon that there is a *wrong*, as well as a *right*, way of using the vocal and speech organs in all public speaking and reading. If there is a way of diminishing the exhaustion and lessening the sense of fatigue after speaking or reading in public; if there is a way of preventing altogether some of the much complained of disastrous physical effects of public speaking and reading, surely a wise and prudent man will not think the matter beneath his notice. By the disastrous effects, I mean the malady commonly known as "clerical sore throat," and kindred diseases, which result from a disarrangement of the functions of the throat and chest. It cannot be too strongly urged that there is a mode of employing the vocal organs in the larynx which most needlessly and seriously inflames the membrane that lines the throat, and the delicate structure of the bronchial tubes; and uselessly wastes the general nervous energy of the system. All this could be entirely avoided by learning to use the various organs of voice and speech in their right sequence of action, so that proper respiration, vocal utterance, and the law of *poise* be all duly and harmoniously carried on. Then an hour's speaking or reading aloud will be, not a fatigue for the body, but merely a healthy and beneficial exercise. Is this any exaggeration? I have the testimony afforded by the experience of many public speakers and preachers, who, by proper exercises, have entirely recovered the use of the vocal powers they had lost, and have acquired the power of speaking or preaching with an ease to which they were previously entire strangers. Let me content myself with only one, a clergyman (the Rev. Ch. Butcher), who kindly permits me to quote his words, and who says: "I assure you, I formerly felt more fatigued after reading the Litany in a small country church than I do now after taking three full services in the large church of St. Clement Danes, Strand, in every part of which I am told that I am distinctly heard." * There can be no doubt (to use the

* The same clergyman, now the Dean of the cathedral at Shanghai, China, in a letter I have received from him dated from the Chaplaincy, Shanghai, August 18th, 1873, says: "I am sure Elocution is the healthiest thing in the world. I have an immense church, and three services a day—and this with the thermometer at 90° for three months of the year—and yet I am never ill, or sensible of fatigue."

words of Professor M'Ilvaine, of New York) that those wasting throat diseases, with which clergymen are afflicted more than any other class of public speakers, are traceable physiologically to bad management of the voice, to the violation of those laws which nature has prescribed—laws which, like all others established by the God of nature, can never be violated with impunity. This view is confirmed by the fact, to which many can bear witness, that no more effectual remedy for those diseases has been discovered than a course of sound Elocutionary training.

Now, then, I come to another division of my subject. I have to regard Elocution, as I have defined it, in its relationship to social life. I contend that, when properly understood and practised, it is worthy of taking rank as one of the fine arts. Rather a bold proposition, it may be said. Well, let me ask, what are the fine arts? You will answer, doubtless, music, vocal and instrumental, the dramatic art, painting, drawing, sculpture, architecture in its highest forms, &c. Yes, but why do you call these arts *fine* arts? I suppose you will answer somewhat after this manner: "We call them *fine* arts, because they are all of them arts that give beauty and grace to civilised life; or they are arts which combine, in a high degree, the gratification of pure and refined taste, with the exercise of an enlightened intellect and an exalted imagination." If this is a true definition of the fine arts (and none, I fancy, will question it), then I think that Elocution as shown, not in the elaborate and impassioned speech of the great statesman, advocate, or divine, but in a much humbler and more ordinary form, may be ranked in the same category. Let me take the instance of some simple, though beautiful poem, read aloud in the family or social circle; and then, if it has been rendered with purity of intonation, and all those proper inflections and modulations of the voice, together with due discrimination in emphasis, and all the other elements requisite to convey the true meaning and expression, let me ask whether it is not one of those arts which impart a charm to social intercourse, and lend a grace to ordinary life—in a word, whether it is not one of the fine arts?

When all the requisites that form a really good reader are taken into consideration, I think we may well wonder, not so much that the accomplishment is far too generally neglected, but that it does not form, with all who look upon education in its true light and meaning, the *drawing out* of all our best faculties, an important means in early—nay, in all stages of life, as well as in all classes of society, for refining and elevating the mind, for cultivating the sympathies, and for quickening and developing those habits of perception and appreciation of the beautiful in *all* arts, which, when once acquired, generally endure throughout life, and are so precious in themselves, and so valuable to us and our fellow-creatures.

One of the greatest thinkers of our age, whose loss is felt to be more than a national calamity—for it is a loss, indeed, to the philosophy of the civilised world, I mean John Stuart Mill—thus, in his autobiography just published, speaks of Elocution:—

"In going through Plato and Demosthenes, since I could now read these authors, as far as the language was concerned, with perfect ease, I

was not required to construe them sentence by sentence, but to read them aloud to my father, answering questions when asked; but the particular attention which he paid to *Elocution* (in which his own excellence was remarkable) made this reading aloud to him a most painful task. Of all things which he required me to do, there was none which I did so constantly ill, or in which he so perpetually lost his temper with me. He had thought much on the principles of the art of reading, especially the most neglected parts of it, the inflections and modulations of the voice, as writers on Elocution call them (in contrast with *articulation* on the one side, and *expression* on the other), and had reduced it to rules, grounded on the logical analysis of a sentence. These rules he strongly impressed upon me, and took me severely to task for every violation of them; but I even then remarked (though I did not venture to make the remark to him) that, though he reproached me when I read a sentence ill, he never, by reading it himself, *showed* me how it ought to be read. A defect running through his otherwise admirable modes of instruction, as it did through all his modes of thought, was that of trusting too much to the intelligibleness of the abstract, when not embodied in the concrete. It was at a much later period of my youth, when practising Elocution by myself, or with companions of my own age, that I, for the first time, understood the object of his rules, and saw the psychological ground of them. At that time, I and others followed out the subject into its ramifications, and could have composed a very useful treatise, grounded on my father's principles. He himself left those principles and rules unwritten. I regret that when my mind was full of the subject, from systematic practice, I did not put them, and our improvements of them, into a formal shape." *

So also the excellent and eloquent Scotch divine, who has so lately passed away from us, Dr. Guthrie, in his autobiography just published, thus expresses his opinion of the importance of the art of Elocution, and the importance he attached to its acquisition:—

"I had, when a student in divinity, paid more than ordinary attention to the art of Elocution, knowing how much of the effect produced on the audience depended on the *manner* as well as the *matter;* that, in point of fact, the manner is to the matter as the powder is to the ball. I had attended Elocution classes winter after winter, walking across half the city and more, after eight o'clock at night, fair night and foul, and not getting back to my lodgings till about half-past ten. There I learned to find out and correct many acquired and more or less awkward defects in gesture—to be, in fact, natural; to acquire a command over my voice so as to suit its force and emphasis to the sense, and to modulate it so as to express the feelings, whether of surprise or grief, indignation or pity. I had heard very indifferent discourses made forcible by a vigorous, and able ones reduced to feebleness by a poor, pithless delivery. I had read of the extraordinary pains Demosthenes and Cicero took to cultivate their manner and become masters of the arts of Elocution; and I knew how, by a masterly and natural use of these, Whitfield could sway the crowds that gathered to hear him at early morn on the commons of

* Autobiography of John Stuart Mill, pp. 23, 24.

London as a breeze does the standing corn, making men at his pleasure weep or laugh by the way he pronounced 'Mesopotamia.' Many have supposed that I owe any power I have of modulating my voice, and giving effect thereby to what I am delivering, to a musical ear. On the contrary, I am, as they say in Scotland, 'timmer tuned'—have not the vestige even of the musical faculty, never knowing when people go off the tune but when they stick!" Again, in a rare and curious old 4to volume in my possession, entitled "Aphorisms and Maxims," by Charles Palmer, Deputy-Sergeant to the House of Commons (1758), I find it stated at p. 15, that "delivery is the very life and soul of all eloquence; and it is of such peculiar importance, that none can neglect it without abandoning its greatest strength and beauty, and that which contributes so largely to its force, and composes most of the graces that belong to it. The art of oratory is never so great and potent by the things that are said, as by the manner of saying them; its leading excellence consists in the delivery, and by this it maintains its empire over the hearts of men."

You will grant, I imagine, that the dramatic art, in its highest forms and embodiments, is one of the fine arts. If it is so, let me strengthen my position by the support given to my argument by that well-known American divine, Dr. Channing. In discussing the drama and dramatic amusements generally, he asks "whether there is not a source of the highest intellectual pleasure, having the closest possible approximation to the drama, viz., recitation or reading aloud? To hear a work of genius (he says) recited or read by a man of fine taste, enthusiasm, and powers of Elocution, is a very high and pure gratification. Were this art only more cultivated and encouraged amongst us, great numbers of persons, now insensible to the most beautiful compositions, might be awakened to their full excellence and power. It is not easy to conceive a more effectual way of spreading a refined taste through a community. Should this only be established among us successfully, the result would be that the power of recitation would be more extensively called forth, and this would be a most valuable addition to our social and domestic pleasures."

I might quote many other authorities, English as well as American, but on this point I will content myself with but one more, a name of high and well-deserved reputation, Professor John Hullah, of this College. Mr. Hullah has recently published a most able little work "On the Cultivation of the Speaking Voice," which I would strongly recommend to any one who wishes to see how closely allied to the music of speech is the music of song. Indeed, it would be difficult to draw the exact line of demarcation—if, indeed, there is one at all—between the music of Elocution, as shown in the pure vocal tone, the widely ranging and proper inflections and modulations of the voice in the recitation of some grand or beautiful poem, and the music of song, as shown in the powerful and expressive recitative of a Santley or Sims Reeves in an oratorio by Handel or Haydn. It would be almost impossible, I think, to say where the music of the one art ends and that of the other begins. All the terms that are used in music are, in general,

applicable to Elocution. *Piano* and *forte*, with their various degrees; *crescendo* and *diminuendo*, *legato*, *sostenuto*, and *staccato;* time, *andante* and *allegro*, and their modifications; the marks of emphasis, expression, and *à piacere* or *ad libitum*—all these are terms of art which may be applied as fitly to Elocution as to song. But can we go beyond this? Can the music of speech be noted, its inflections in the range which the voice takes rising or falling in the musical scale be duly marked, the duration of the vowel in the syllables of words or in monosyllabic words rightly indicated; can all this be done by external signs or technical marks of indication? It can. But to go further than this, can the music of speech, as shown in Elocution, be divided into bars—regular and systematic bars—upon fixed and definite principles, as in the music of song? It can, and here is the proof. There lies before me on this table a book more than a century old, of which I apprehend the majority in this room have never seen the name or heard of the author. It is entitled "Prosodia Rationalis," and the author is Joshua Steele. It is an old book, a rare book, and a very learned book. As I open it and show these pages to you, I imagine that any one on bestowing a mere cursory glance at them would think I was showing him the score of some song composed a hundred years ago. It is, indeed, a grand and solemn theme to which these notes are set; and how I wish I could but hear them once more rendered by the great artist, whose recital of them thrilled all hearts at our great National Theatre in 1772; for this is Hamlet's famous soliloquy on death and immortality, as rendered (with some slight variations suggested by the author of the work) by that greatest of actors of the last century, David Garrick. Here you have all the technical signs which indicate quantity, inflections, and modulation; the *poise* which marks the bars, &c.; the very interpretation of the great tragedian, noted from actual observation by Mr. Steele, handed down to us, and rendered capable of being perpetuated for the instruction of future generations. Time warns me that I must not dwell further on this portion of my argument. To those who wish to make fuller investigation into the subject, I would name particularly, in addition to the authors to whom I have already referred, the great American work written, "On the Voice," by the celebrated physician, Dr. Rush; the Abbé Thibout's work, entitled "Action Oratoire;" and the treatise by the late John Thelwall "On English Rhythmus," based avowedly on Joshua Steele's system, as developed in his "Prosodia Rationalis."

But now in this place arises the question—Is there need for any such instruction in Elocution? Do we really want it at the present time? Let me, as an answer, give you a passage which you will find in a charming volume of short essays published in 1875, by that original thinker and accomplished writer the late Sir Arthur Helps, under the title of "Brevia":—

"How few men can talk distinctly and clearly! With how many persons, especially the young of *this* generation, is their talk a something which combines a lisp, a mutter, a mumble, and a moan! How many times in the course of a conversation amongst English people do you not hear the question, 'What did you say?' Then, as to the reading—

I put it to this intelligent company. Do you know amongst your numerous friends and acquaintances ten persons who can read aloud *really well?* You are silent. Then, as to public speaking—how few have attained to any proficiency in this art, which, however, is not a very difficult art. It is a thousand pities there are not more proficients in this art; for if there were, it would not have so exorbitant a value put upon it, and men who are proficient in it would not occupy so great a position in the State as they do now. The man who can *do* a thing well is, unfortunately, often now the last man who can *speak* about it in public well, or even talk about it well."—*Brevia*, p. 145.

Sir Arthur Helps laments in these strong terms the prevalence of inaudible, indistinct, and expressionless reading and speaking. But can we wonder at it when, as a part of our regular education, it is so wholly neglected. I am aware that during the last ten years the Elocution of the English language has been much more made a subject of study and practice at private schools of repute, for both sexes, than was formerly the case. But still, at the present moment, there is no regular professorship founded or endowed for giving instruction in the art at either of our great universities; and (as far as I can speak from my own experience) the only public educational institutions, where lectures or courses of instruction have been given in the art of reading and speaking our native tongue properly and effectively, are this College, University College, Wellington College, the City of London College, the Royal Naval School, the Polytechnic, the Birkbeck, and the Quebec Institutions. As far as I know, there is nothing of the kind at the present moment at Eton, at Harrow, at Rugby, at Winchester, at Westminster, St. Paul's, the Charterhouse, or Christ's Hospital. If I am wrong in this statement, most gladly shall I receive the information that I am mistaken. Now, then, what are the results of this neglect? I put the question, but, as before, I would prefer that the answer should be given by another rather than myself. Let it come, then, from the Rev. Francis Trench, who, in a lecture delivered by him in London some time ago on "Good and Bad Reading in Church, School, and Home," says:—

"I must confess I can recall nothing worse than *ordinary school* reading and recitation (mark, I say *ordinary*, because I am well aware that there are some exceptions), whether in the institutions for the rich or for the poor in our land. Many amongst us can remember very well the method in which we ourselves said our scholastic lessons in our former days. Whether any improvement in this method has of late taken place, I am unable to say. I trust that it may be so; but at the public school where I myself was, and one, too, not inferior in repute to any in the land—I mean Harrow—the utmost attainable speed in recitation was allowed, a false key and monotonous delivery of the worst kind was never corrected or rebuked, no attempt whatever was made to render or to keep the utterance in harmony with the sense; and bad habits of delivery were formed and allowed, in a manner almost too strange for belief, and on which I can only now look back with exceeding surprise. Nor do I conceive that the system was in the least better at other schools. I cannot let them escape. For should the Etonian, the

Winchester, Rugby, or Westminster man, or the representative of any other public school, ask me what grounds I have for such a statement, my answer to the challenge would be, that at college I had full means and opportunity to judge from the reading of the students there. They were gathered from all schools of distinction; and to any one hearing them, it was evident enough that the general delivery at other schools was by no means superior to that which was allowed and which prevailed at my own. A system, this, not only most objectionable and most injurious at the time, even to a just impression of the sense of the passage read, but also so lasting in its evil consequences, that many never are emancipated or escape from them. I say this advisedly; and even those who do escape, often only escape after many years, and with no little difficulty. Hence, I believe, originates much of the bad reading which we hear in public worship. Hence, I believe, originates that monotonous cadence and drawl, which is so adverse to the due expression by the reader, and to the due comprehension by the hearer, of any passage read. The ear may be lulled, but the mind is not reached; at least, if reached, it is reached in spite of the reader's bad tone and enunciation. And here I quote the words of one who felt this evil very deeply, and laboured very constantly for its removal, or, at least, its mitigation—the Rev. C. Simeon. 'How often,' said he, 'are the prayers of the Church spoiled, and good sermons rendered uninteresting by bad delivery on the part of ministers!'"

Mr. Trench then proceeds to show in detail how the same lamentable neglect of the art of reading aloud prevails equally in private schools, from the highest to the lowest class, and calls attention to the fact that even at the time when he was speaking, so glaring was the evil in our national schools, that a circular letter had been sent from Her Majesty's Board of the Privy Council to the various inspectors of schools, stating that "complaints have been made to their lordships concerning the very small degree of attention which *reading* (as part of *Elocution*) receives in elementary schools," and making it imperative to include an exercise on the art of reading in the oral part of the next Christmas examination at the training-schools. Lord George Hamilton, in a speech delivered last October, said: "There was one advantage in connection with a course of scientific training not sufficiently dwelt upon. We might congratulate ourselves that the English was a grand language, and a splendid vehicle for the expression of ideas; but the great majority of us did not speak it in sufficient precision, and the House of Commons, in which he spent a large portion of his time, was not an exception to this rule. Some utterances delivered there, though dignified by the name of speeches, were very slovenly and slatternly performances. There was a very remarkable contrast between the speeches of the young men and the old men, and the advantage was entirely with the preceding generation. Few of them were sufficiently careful in selecting their words, and he who is to be a successful teacher or student of science, must be an accurate worker, and must be precise in the use of his words." *

Even now, as we have seen, there is no complaint more general than

* Lord G. Hamilton, October 8th, 1879.

the rarity of good readers, even in those professions and in those ranks of society where better things might have been expected. About twelve years ago, in consequence of a notification on the part of the late Bishop of Rochester, that a certificate of competence as a reader would be required in the case of candidates for ordination in his lordship's diocese, a general awakening to the importance of the subject seemed to take place among clergy and laity, and for several weeks one could hardly take up a newspaper, from the "Times" to the humblest provincial journal, without seeing leading articles and letters on "Clerical Elocution."

But no adequate practical result of any substantial and permanent nature followed from all these discussions. It was an illustration of the old proverb, "Great cry, but little wool." Complaints teemed on all sides, but there was little done to remedy the complaint. Several of the bishops have, I know, from that time advised young curates and candidates for orders to take a regular course of instruction in the art of public reading, from those whom they thought were competent, from natural qualifications, education, position, and experience, to teach that art. But beyond this nothing has been done, and the evil is nearly, if not quite, as prominent and widely-spread as ever.

What a very able writer says, under the signature of "Rhetor," in a letter to the editor of "The English Churchman," dated October 3, 1861, may be reproduced now with as much truth as then. "The laity (he says towards the close of his letter) complain, and most justly, of the bad reading inflicted on them Sunday after Sunday. But how can it be otherwise while the present system lasts? Candidates for the ministry have no proper instruction, either in the *public schools* or *universities*. They enter on their professional duties with provincialisms and *cockneyisms* uncorrected, and read positively worse than many of their congregation. The varieties of professional incapacity are endless; the *mutterer*, who swallows all his final syllables; the *drawler*, who wearies with his tediousness; the *gabbler*, who rushes through the service at express speed; the *preacher*, who mistakes prayers for sermons; the *spouter*, who mouths the prayers with the most painful affectation. All these evils are the necessary consequences of the inadequate estimate of the end in view, and the means to be employed for its attainment."

On the occasion of the distribution of prizes to the students of the Evening Classes Department, a few years ago, the present Archbishop of York, who occupied the chair as president of the meeting, adverted at considerable length to the class for instruction in public reading and speaking, of which I have the honour to be the lecturer. His Grace said "that, in his opinion, there was no subject of more general importance than this. It was scarcely possible to attend any church or public assembly of any kind without meeting with instances of defective articulation, inaudibility, indistinctness of utterance, or other faults in delivery. In place of clear, fluent enunciation, true expression, and feeling, we too often meet with instances in which the reading and speaking are characterised by the absence of almost every requisite that should mark a good delivery. He himself had not seldom heard readers and speakers in which all the five vowels were so untruly sounded, that it was really

difficult to say which vowel was the one intended to be uttered. There were also often strong provincialisms and other faults in the intonation and pronunciation, which, with care and attention, might often be speedily removed under the instruction of an able and judicious teacher, but which, while they existed, were most unpleasing to persons of refined ear and cultivated taste. These various faults in delivery which he had enumerated, too often marred the effect of our Church services, the reading of the Holy Scriptures, and the delivery of sermons. He therefore saw, with great gratification, that in this department of King's College there were lectures and instruction given in the art of public reading, and attended by so large a class, and that prizes also were awarded for excellence in Elocution."

With regard to public speaking, which he saw was in the syllabus coupled with instruction in public reading, his Grace said "that if, as he understood was meant by this, the actual practice in the art of discussion, of clothing thoughts in clear and fluent language addressed to others, and so acquiring ease and expression in delivery, as well as confidence and self-possession, it was deserving of every encouragement, and met with his warmest approval; for few things were more painful to witness than the nervousness, hesitation, and embarrassment of an untrained speaker, who often had excellent matter for a speech, but knew not how to deliver it, from want of training and practice. In this country, and in this age, almost every great religious, political, and social movement was effected by the agency of public speaking; and the advantages of being well versed in this art, as well as in that of public reading, were becoming every day more apparent."

I cannot do better here than quote a very striking and appropriate passage from Professor Seeley's essay on "English in Schools," very recently published. He says:—

"The students being assumed able to read, the first thing is to teach them to read *well*. By reading well, I do not mean merely *correctly*, but *distinctly* and *expressively*. I mean, in short, that they should be taught *Elocution*. To this I attach the greatest importance. It is more than a hundred years since Bishop Berkeley propounded the question, whether half the learning and talent of England were not wholly lost because Elocution was not taught in schools and colleges. The same question might be repeated now; so slow are we English people in taking a hint. But it is not for its practical use only that I wish to see Elocution introduced into education: not as much to prevent English people from swallowing their words, as they do now, to the astonishment and dismay of foreigners who are trying to learn our language; nor yet that those whose profession or business in after-life demands public speaking, or reading, may be taught to speak and read with effect. It is mainly because I think that by this means, more than any other, may be evoked in the minds of the young a taste for poetry and eloquence. This taste is really very universal: generally, where it appears wanting, it is only dormant; and it is dormant because no means have ever been taken to cultivate the *sense of rhythm*, and to make the *delightfulness* of speech understood."—*Lectures and Essays, by J. R. Seeley, M.A., Professor of*

Modern History in the University of Cambridge, pp. 231, 232. Professor F. W. Newman, in a most able article "On a University Curriculum," which appeared in "Fraser's Magazine" for October 1875, says (p. 547): "If a systematic reading class of the noblest poetry, under the guidance of a judicious Elocution master, were added, and voices were trained in class to sing from musical notes, no lack of taste for our poets need be feared, and provincial utterances might be extirpated."

Now, let me consider another question. Have we, in our modern composite English language, an instrument fitted for and worthy of the application of all the elements of artistic and refined Elocution? Is it that harsh, rugged, and unmusical tongue which some persons assert it to be? I utterly deny that the modern English of good composition is a harsh and rugged language when properly read or spoken, unless words of harsh and rugged sound be introduced purposely on the principle of concord between *sound* and *sense*—a principle that is to be found more or less apparent and developed in all languages with which I have any sort of acquaintance. Why has the reproach of being "harsh and rugged" so often been cast upon our language by foreigners as well as Englishmen, and a contrast, disadvantageous to us, been drawn between our tongue and that of Italy or Spain, for example? I think I can give a sufficient reason as an answer. The elements of all tone, inflection, and modulation in human speech are obviously and necessarily the vowels. Let any of us hear the average educated Italian or Spaniard read or speak his own tongue, and we are struck at once with the beauty of the *sound* of the language. Again, I ask why? Probably the answer will be, "Because Italian and Spanish abound in so many fine, rich, open vowels"—and, so far as it goes, the reason given in such answer is true enough; but it is not the whole reason. Observe a little more closely, and you will find as a rule, generally, that the Italian or the Spaniard forms the vowels purely and sonorously, dwells upon them properly, so that he has ample *material* for due inflection and modulation, and thus his own pronunciation contributes largely to the musical quality, richness, and beauty of the sound of the language of which he is so justly proud. Now, then, in contrast to this, note the ordinary delivery of the average Englishman, who has had no acquaintance with the elements of Elocution, or with reading aloud, or public speaking considered as an art, and I think you will find, as a rule, that the lungs are but seldom inflated sufficiently, or the mouth opened enough for the pure sound of the different vowels, that they are but seldom fully dwelt upon and properly inflected and modulated, and very little use is made of the many and complicated functions of the *larynx;* neither do the articulating organs, such as the tongue, lips, &c., perform their part in pronunciation with sufficient energy and precision of action. Hence that loose, muffled, and indistinct delivery, which the "Saturday Review," not so very long ago, in a most excellent and amusing essay "On Voices," characterised as "fluffy," and asserted that this "fluffiness" of style was the special characteristic of the average Englishman's speech. Hence that unmusical and expressionless "gabble," which so often pains and wearies our ears in the reading-desk, pulpit, and public meeting, and which has brought down

upon our glorious English tongue—that tongue which the great German philologist, Jacob Grimm, asserts to possess "a veritable power of expression and comprehension unsurpassed by any language on earth, whether ancient or modern"—the reproach of being "harsh and rugged." No! I say again most emphatically, the reproach is not deserved. Our English language has not merely a sufficiency of consonants to give it nerve, energy, and power, but quite a sufficient recurrence of vowels, *if justice is only done to them*, to give it full beauty and melody of sound in pronunciation. I give this challenge—Let any one hear a fine passage from Shakespeare, Milton, or Tennyson, for instance, read by an accomplished and refined reader, well endowed with good natural gifts, and capable, by study and practice in the art of Elocution, of conveying all that the poet would desire to the senses and feelings of his audience, and then say, if he honestly can, that our English language is wanting either in grandeur or beauty of sound.

So far, then, I have been considering this object in the light of a high and pure pleasure, which should be cultivated by us for the sake of the gratification which it yields to others, and as a great addition to our social enjoyments. But I cannot conclude without adverting to it under a more selfish aspect. It seems to me one of the beneficent laws of the Creator, that all good is, in the language of our great dramatist, "twice blest, blessing him that gives and him that takes." So, too, as regards the art for which I appear as an advocate to-night. The vocal and speech organs cannot be properly developed by a course of true elocutionary practice without the whole system gaining wonderfully in physical health and vigour. I might quote many high medical authorities in support of this assertion, but I will content myself with only citing one; for it is a name of one of the highest authority on such subjects, you will admit, when I tell you it is the name of that eminent physician and accomplished man who passed away from us but so recently, the late Sir Henry Holland. In Sir Henry Holland's "Medical Notes," at p. 422, I read as follows:—

"Might not more be done in practice towards *the prevention of pulmonary disease*, as well as for the general improvement of health by *expressly exercising the organs of respiration*—that is, by practising according to method those actions of the body through which the chest is in part filled or emptied of air? Though suggestions to this effect occur in some of our best works on consumption, as well as in the writings of certain Continental physicians, they have hitherto had less than their due influence, and the principle as such is comparatively little recognised, or brought into general application. In truth, common usage takes for the most part a directly opposite course; and, under the notion or pretext of quiet, seeks to repress all direct exercise of this important function in those who are presumed to have any tendency to pulmonary disorders. . . . As regards the modes of exercising the function of respiration, they should be various, to suit the various powers and exigencies of the patient. *Reading aloud* (*clara lectio*) is one of very ancient recommendation, the good effects of which are not limited to this object alone. It might indeed be well were the practice of distinct *recitation*, such as im-

plies a certain *effort* of the organs beyond that of mere ordinary speech, more generally used in early life, and continued as a habit, or regular exercise, *but especially by those whose chests are weak*, and who cannot sustain stronger exertions. Even singing may for the same reasons be allowed in many such cases, but within much narrower limits, and under much more cautious notice of the effects than would be requisite in reading. If such caution be duly used as to posture, articulation, and the avoidance of all excess, *these regular exercises of the voice may be rendered as salutary to the organs of respiration as they are agreeable in their influence on the ordinary voice.* The common course of education is much at fault in this respect. If some small part of the time given to crowding facts on the mind not yet prepared to receive or retain them, were employed in fashioning and improving the organs of speech under good tuition, and with suitable subjects for recitation, both mind and body would often gain materially by the substitution." * In an article on "The Longevity of Brain-Workers," by an eminent American physician, Dr. George Beard, which appears in "The Quarterly Journal of Science" for October 1875, it is stated at p. 447 that "Public Speaking, when not carried to the extreme of exhaustion, is the best form of gymnastics that is known; it exercises every inch of a man, from the highest regions of the brain to the smallest muscle."

I might quote opinions to precisely the same effect from the works on consumption and other diseases of the respiratory organs, of Dr. James Bright, Dr. Godwin Timms, Combe, Mayo, and other eminent physicians and physiologists, but there is no need to multiply quotations; suffice it to say, that all these high medical authorities concur in the same opinion, viz., that "reading aloud" is, when conducted on sound principles, an exercise for the delicate and for the robust, as healthy and strengthening to the body as it is pleasant and profitable to the mind.

Some time since a benevolent gentleman, aware of the importance of good reading, and anxious to encourage the study of the art, liberally made an offer to both our great universities to found a prize of the annual value of £40, to be given to the best reader. After, I believe, some hesitation, the offer was accepted by Cambridge, and the results, I understand, have been very encouraging. But up to the present time Oxford has declined the proffered gift. I have no authority to state the grounds of the rejection, but I have reason to believe it was on account of the alleged difficulty of deciding to whom, at the times of competition, the prize for good reading should be awarded. Now I must confess to failing to see the soundness of this objection, when we have had for so many years at King's College the establishment of classes for cultivating the art of public reading, and of annually awarding prizes for proficiency. And certainly here there has been very little, if any, difficulty in deciding at the examination who was the student to whom such prize should be awarded. On more than one occasion, I believe, two students have been found equal in point of merit, and then the council of King's College has generously given two prizes. If such an occur-

* Pliny mentions in his letters that he was in the habit of reciting or reading aloud after meals, in order to aid digestion.

rence happened at the University of Oxford, surely the prize of £40 might be divided between the two competitors. I can only hope that in a short time Oxford may be induced to reconsider her decision, and follow the course taken by her sister University of Cambridge.

But time warns me that I must draw these introductory remarks to a close. I have viewed the subject of Elocution under various aspects, and I have endeavoured to show why it is well worthy of being studied for the sake of its good results on others, and also for your own sakes personally. And I trust I have said enough to prove that the hours you will spend here, in the study and practice of the art of public reading and speaking, will be hours neither wasted nor misapplied.

NOTE.

Since the foregoing Lecture was delivered, the subjoined leading article appeared in one of our principal daily papers, which I append, as it refers so closely to the subjects discussed in the preceding pages.

"An incident which occurred last Sunday in North Wales is well calculated to suggest many pregnant thoughts to the three hundred young candidates who are about to be admitted to holy orders in the Church of England. We learn from a provincial contemporary that some hitch having occurred in the arrangements for providing that there should be a clergyman ready to perform service in Wynnstay chapel, Sir Watkin Williams Wynn, after waiting for some time, rose from his seat and took his stand at the reading-desk, where he proceeded to read the service through from beginning to end. It is added that, in conclusion, the worthy Baronet expressed his regret that the suddenness of the call upon him had left him unprepared with a sermon. Be this as it may, it cannot be denied that Sir Watkin had a rare opportunity of affording a chance to the congregation which listened to him of comparing his delivery and enunciation with those of the clergyman whose place he filled. We have no data for pronouncing whether the honourable Member for Denbighshire was more impressive in the reading-desk than his ordinary clerical predecessor, or whether the peculiarities of utterance which are hereditary in his family disqualified him for making the most of the excellent opportunity afforded him. But nothing is more certain than that many Members of either House of Parliament are much finer readers of the Church Service and Lessons, when they have prayers daily in their own families, than the average rector or curate who occupies the pulpit or reading-desk upon each successive Sunday. Nor can it ever be unnecessary to remind English clergymen, especially those who habitually perform the service among urban congregations, that they rarely fail to number among their listeners one or more laymen who have the gift of lending a deeper significance and tenderness to the beautiful Litany of the Church of England, or to the inspired words of Holy Writ, than these are frequently invested with. There are too many in whose case familiarity has blunted the acuteness of impression with which the finest passages of Scripture are heard by those who have but few and intermittent opportunities for attending church. Thus, it is impossible for a clergyman ever to know whether he may not

have among his audience a judge or a lawyer whose delivery has long been famous for its excellence in the Law Courts that he frequents, or an actor who has made it his study for years to get the most out of every word and tone that he pronounces upon the stage. There is a well-known story which relates that David Garrick offered, when staying as a guest at an English country-house, to read the Litany of the Church of England to his host and fellow-guests, and that he proclaimed his power of investing it with a pathos and meaning which would be surprising to those who had never heard it read out of church. True to his promise, the celebrated actor so pronounced the sentence beginning, 'In all time of our tribulation,' that there was not a dry eye among his hearers as its concluding words fell upon their ears. 'To hear him,' said one of his profoundly-moved audience, 'was to find a new sense.' Mr. Lecky tells us that Burke once declared, 'in an assembly in no degree inferior to any of Greece or of Rome'—that is to say, in the British House of Commons—that there was probably no orator among those he addressed who did not owe something of his skill to the acting of Garrick.

"Such men—whether regarded as players, declaimers, or readers—as David Garrick are, however, of very rare occurrence. But every reader of his 'Life,' as portrayed by Murphy or Davies, cannot fail to remember the extraordinary power and meaning which 'the little play-actor from Lichfield'—as Dr. Johnson somewhat contemptuously dubbed him—infused into the parts of Abel Drugger and King Lear. If, in the opinion of Edmund Burke, such orators as Fox and Sheridan owed some portion of their success and excellence on the hustings and in Parliament to an imitation of David Garrick, we shall be doing no injustice to the clergymen of all denominations who were his contemporaries if we believe that they might, with advantage, have studied reading and delivery in the pulpit by listening to and watching him on the stage. It is the oldest of saws that every great orator, whether secular or ecclesiastical, has in him many of the attributes of a play-actor; and no one can have listened to the most successful of American preachers—Mr. Henry Ward Beecher—whose name has been so long before the public in connection with a painful and humiliating investigation—without seeing how closely his performances on the platform of Plymouth Church draw their inspiration from the stage. For those reasons we would have every young clergyman remember that 'delivery' is as essential to him, if he would become a power in the pulpit and reading-desk, as the thrice-repeated 'action' which Demosthenes pronounced to be the orator's first attribute. 'You have such an irresistible way of putting it!' said an Irish Roman Catholic clergyman to Sydney Smith, when the witty canon urged upon him the advisability of accepting a State endowment for his church. The same 'irresistible way of putting it' made Sydney Smith the most convincing and persuasive of preachers; and it is recorded that when, some forty years ago, he delivered a charity sermon in York, which is still repeated on the same subject year after year, he caused his hearers to open their purse-strings wider than any of his successors, in a much wealthier age, have hitherto been able to do.

'Delivery,' said Dr. Johnson to a young clergyman in whom he took an interest, 'is more potential than eloquent matter;' and few of us can fail to have listened to striking sermons of which the effect was wholly marred by the bad articulation and slovenly reading of their authors. It is the highest and noblest of the stimulants which incite a great tragic actor to put forth his choicest powers that among his audience there may be orators of world-wide reputation, and clergymen who aspire to the influence and prestige of a Savonarola or a Robertson. There was once a time—not so very long ago—when the Roman Catholic Church refused its sacraments to play-actors, and doomed them, if they died in their profession, to eternal perdition. Thus the body of the beautiful and accomplished Le Couvreur, who had been one of the brightest ornaments of the French stage, was refused access to consecrated ground, and buried in a cattle-field on the edge of the Seine. But it was permitted to Voltaire, by an ode of fiery indignation, to avenge her memory from outrage, and to obtain larger charity for her successors. There is nothing now in public opinion to forbid clergymen from attending the theatre, and from trying to borrow hints as to delivery and articulation from any tragic actor or actress who is cunning and skilful enough to impart them.

"But the accidental circumstance that Sir Watkin Wynn should have performed the service last Sunday in a little Welsh chapel will carry the minds of many to other scenes where, in the absence of clergymen, the prayers and lessons for the day are not unfrequently read by laymen. It is one of the fundamental rules of that noble fleet of vessels which, under the name of the 'Cunard Line,' has maintained the communication between the Old and New Worlds for nearly forty years without ever sacrificing the life of a single passenger, that the service of the Church of England should be read in the saloon upon every Sunday morning that is passed at sea. Among the passengers one or more clergymen are often included, and it is by no means uncommon for the service to be performed, upon the invitation of the captain, by some reverend gentleman invested with the holy orders of one among the many Christian churches. With the exception of the Roman Catholic priesthood, to whom the liturgy of the English ritual is an abomination, there are not wanting many Presbyterian or Baptist—or as we should say in England, 'Nonconformist'—ministers among our Transatlantic brethren who are always ready and willing to read the Church of England service to their fellow-passengers. But, failing such a cleric, the prayers and lessons are habitually read either by the captain, the purser, or the surgeon; and few passengers can have crossed the Atlantic frequently without wishing that it was their lot oftener to hear such readers as some among the captains of the Cunard Line. It would be invidious to mention the names of several who are still in command of one or other of these magnificent vessels. But no jealousies will be aroused when we say that Captain Judkins, who, having long been Commodore of the Line, has now retired from active duty, was in the habit of reading the service upon the Sundays that he passed at sea with a dignity and impressiveness to which not many clergymen can lay claim. With

the 'Union Jack' folded across the desk which held the Bible and Prayer-Book, and himself the impersonation of a stout British sailor, Captain Judkins has unconsciously touched many a heart when, in the midst of an Atlantic gale, he has given utterance to one or more of the prayers prescribed by the Church of England 'to be read at sea.' It is in scenes such as this that a reflective mind is led to meditate upon the opportunities for effective delivery which are within the reach of every clergyman whether by sea or land, and of which, too often, but little use is made. There can be no more effectual stimulant for those who are permitted to perform holy service upon each recurrent Sunday in every quarter of the globe than to remember that it is impossible for them to know whom they may have among their audience, and that the manner and style of their accent and delivery will often touch hearts too dead to be reached by careless utterances and half-hearted monotony."

LECTURE II.

The Study of the English Language, viewed relatively in regard to other tongues—Importance of the Art of Delivery in Ancient Times—Causes suggested for its subsequent comparative neglect—The Subject viewed in reference to Public and Private Life—Quotation from the Rev. Canon Kingsley—The Rev. James Pycroft's "Twenty Years in the Church"—Popular Readings as an intellectual Recreation—Good results that might be attained by these means—General summary of the subjects discussed in these Lectures.

IN the Introductory Public Lecture, which I gave on our opening night of the session, the remarks I addressed to you were directed principally to one object, viz., the endeavour to show how, in a free country like ours, with an unfettered Senate, with professions such as the Church and the Bar, and with public meetings on all kinds of subjects, religious, political, and social, held all over the country almost every day in the year, the art of public speaking and reading is continually being brought into requisition, and what necessity there existed for the proper study, practice, and cultivation of that art.

I venture now to solicit your attention to some further remarks, which I may also term introductory, but to which the time I was limited on Tuesday last prevented me from adverting.

No one, I think, will deny that words, however appropriately selected, if spoken or read without due feeling and expression, are mere lifeless sounds that will scarcely affect the understanding of the hearer in general, and most assuredly will never awaken a single passion or emotion in the soul. Indeed, I may well ask this question—Even when we bend over the silent pages of an eloquent book, are not our minds excited and rendered alive to the full beauty and significance of the thoughts and language, only so far as we imagine the sentences rendered with an appropriate delivery? And when we come to consider language spoken or read aloud, I think we may properly ask, if it is not essentially imperfect unless accompanied by purity of intonation, distinct articulation, appropriate inflection and modulation of the voice, due observance of prosody and the great physiological law of poise, the right discrimination of degrees of emphasis, and, when suitable to the occasion, proper expression of countenance and gesture, so as to be able to communicate thoroughly to the mind of the hearer the full import of the words which form the sentences that are uttered?

It certainly seems to me that we are not so negligent in regard to the pronunciation of other languages as we are of our own. If we seek a French teacher, we endeavour to meet with one who not only knows his language grammatically, but speaks it with the purest Parisian accent: if we desire a German tutor, we prefer one from Hanover: if a Spanish instructor, one from Castile: while, as regards Italian, its *beau ideal* is considered to be the "*lingua Toscana in bocca Romana.*" If all this attention be paid, and rightly paid, to the proper pronunciation of other tongues, why should we so much neglect the acquisition of the best delivery of our own? Surely the language of Shakespeare and Milton; the language which I am bold enough to say of all translations best conveys the sublimity and beauty of the Bible; the language of the Liturgies of the English Church; the language which has been used as the medium for the embodiment and the transmission of thoughts the most glorious and ennobling, by writers whose names will live whilst literature endures; —surely, I contend, a full comprehension by ourselves, and an effective rendering to others of such a language, deserves to be cultivated with all the care and attention we can bestow.

Before I proceed further, let me stop at this place to inquire, why it is that a science and art like Elocution—for I claim that it is *both* —and which in classical times was so highly valued, and on which such authorities as Demosthenes, Cicero, and Quintilian, have set the stamp of approval, and urged in the strongest terms the importance of its study, should of late years have been comparatively disregarded as part of our education, and yet music, singing, drawing, and other accomplishments have all received their due share of attention; and most properly so, for I should be the last person to undervalue the cultivation of any one art that tends to promote the grace and refinement of life, and advance the civilisation of all ranks of society. But why is it that *Elocution* should have fallen from the position it occupied in other days and circumstances? Well, one reason, I believe, is to be found in the fact that the very word has been made a *bugbear* of, and has frightened away many excellent persons—persons of taste and refinement—from the pursuit of its study, through a completely erroneous interpretation of its meaning and character. Does not many a man entertain a sort of secret conviction, even if he does not openly express the opinion, that the study and practice of Elocution must eventually lead to a pompous, bombastic, stilted and pedantic style—a style, in short, in which the palpably artificial reigns predominant over everything that is pure, simple, and natural? Now. all that I can say is—what I said in my Public Introductory Lecture —if Elocution either meant, or, properly understood and taught, really tended to anything of the kind, I should be the last person to advocate its adoption in colleges, schools, or anywhere else. What my definition of Elocution is, I gave you fully on the occasion to which I have just referred, and I hope it is sufficiently remembered by you not to need repetition now.

How strange it is, when we reflect on the power, the marvellous power which spoken language has to excite the deepest and strongest feelings of our nature, that the cultivation of the art of its delivery, which once

received so much attention, should afterwards, and for so long a time, have been comparatively neglected! I said but a few minutes ago that we know how highly the art of rhetoric was estimated in ancient Greece and Rome, and we need but point to the undying names which I then mentioned to show how the great orators of antiquity valued and studied the art of delivery. When the great orator of Greece said that the first, second, and last requisite to ensure success in the art of which he was so illustrious an example was "action," it did not mean *action* in the narrow sense in which we are now accustomed to limit it—viz., to "gesture"—but it meant all that we are wont to associate together in the word "delivery"—viz., voice, words, pronunciation, expression, and gesture. This was what the great orator meant when he uttered his famous dictum, "Action, action, action!"

I have asked, how comes it that the art of delivery, or "Elocution," should have fallen in after-times into comparative neglect? May not this answer be given among others? The art which has revolutionised the world—the art of printing—was then unknown; and when there was no press to scatter far and wide over the land the winged words of thought, speech was then the only means by which the intellect of a nation could be stirred or its passions swayed. Consequently, the art of speech was studied by all who wished to influence their fellow-men. Time and circumstance were alike favourable to its development, and its power was well understood and sedulously cultivated. But now we have, not only within all reasonable limits, a free press, but at the same time, what in other ages we had not, and what some other countries near us have not now, freedom of speech to express all our thoughts, views, and opinions socially, politically, and morally; and I think the time is at hand when the power of speech may be made an influence in our land, and in all grades of society, second to none in importance. But it is not alone in crowded senates, churches, courts of justice, or popular assemblies, that I would advocate the study of Elocution. Cicero most truly remarks, in his first book on oratory, that "address in speaking is highly ornamental and useful in *private* as well as in *public* life."

And surely what the great Roman said in his day is equally applicable to our own. For, let me ask, even supposing a young man has no present apparent likelihood of debating in Parliament, of arguing before judges, or addressing juries at the bar, or of appealing on the most solemn subjects of all from the pulpit, does it therefore follow that he need bestow no trouble in learning to speak correctly, elegantly, and effectively his native language? Is it certain that he will never have occasion to make a speech or express his opinions at some public meeting? Will he never have occasion to read aloud some report of a religious, a philanthropic, or other society, or to read in the company of friends, or in the family circle, some speech or leading article from the newspaper, some chapter from a book, or some verses from a poem? And what a difference will there be in the effect produced upon the audience, and also on the reader or speaker himself, accordingly as this is done well or ill! Let those answer who have had opportunities of judging. We are most of us in the present day accustomed to cultivate

athletic exercises in some form or other, and well for us that we do. Parents send their sons to be taught drilling, dancing, fencing, and other exercises that tend to give strength, flexibility, ease, and elegance to the movements of the limbs; and very excellent are such accomplishments in their way. But, after all, the limbs are portions of our frame less noble and characteristic of man than the tongue; and yet, while no gentleman who can afford it hesitates at expending time, and money too, in sending his son to the drilling, dancing, or fencing master, how few comparatively send as systematically their children to the Elocution master, to be taught the right use of that which is the crowning glory of mankind—the divine gift of speech.

More than a century ago an eminent writer on the art (Dr. Burgh) remarked that the *delivery*, *manner*, and *address* of a speaker are of the utmost importance, and that a just and pleasing style of delivering either our own compositions or those of others is far too much neglected among our countrymen. The charge is still in a great degree true, though I must say in the last few years I think there has decidedly been a change for the better, and there has been a growing desire to make the art I advocate a more prominent part of a gentleman's education than was the case some years ago. It is greatly to the honour and credit of this great college that it was the first among the eminent educational establishments of the metropolis to make the art of public reading and speaking a prominent feature in its regular course of instruction. Its importance has been felt, and now, at several institutions in London and the provinces that I could name, institutions for the education of young women as well as men, the art of reading aloud is one of the accomplishments regularly taught. I rejoice that this is so on every account, and particularly that the young of both sexes are now being systematically taught at these places to speak and read their own glorious native language clearly, elegantly, and effectively.

It is an art, indeed, well worthy the diligent study and practice of every lady and gentleman in the land. I may mention, as a proof of the estimation in which good reading, simply as a social accomplishment, is held in some of the highest circles of society, that I have in the last few years been present at many literary and musical "soirées," where the reader has contributed equally with the musician and the vocalist to the intellectual enjoyment of the evening.

It is to me, therefore, a source of great gratification to find that at nearly all our literary institutions Elocution classes are increasing and yearly becoming more and more popular, and I earnestly hope that their good influence will be felt far and wide, and extend even to societies of a humbler social grade, such as working men's clubs and institutes; for a real pleasure, a thoroughly pure enjoyment, such as good reading is, ought not to be the exclusive privilege of any one class, but should extend to all, be cultivated by all, and appreciated by all.

It has been well said, if in our ideas of the *Fine Arts* we include all those embellishments of civilised life which combine in a high degree the gratification of a refined taste with the exercise of an enlightened intellect, then must reading aloud hold a prominent place amongst

those arts which impart a charm to social intercourse and purify the associations of ordinary life. But it must be *good* reading, or the enjoyment is exchanged for unspeakable annoyance. When all the necessary requisites for a good reader are taken into account, we wonder not so much that this accomplishment is neglected, as that it does not constitute, with all who look upon education in its true light, an important means of refining and elevating the mind, of cultivating the sympathies, and of improving those habits of perception and adaptation which are so valuable to all.

However, there is yet another ground I may take in reference to this subject. Has it ever struck you, as a general rule, that the higher the station of life, the greater the refinement and the more finished the taste of the individual, so much the more pure and polished will you find the tone of the voice and corresponding clearness of articulation? I remember, in one of the earlier works of that admirable writer, the Rev. Charles Kingsley,* he describes the hero of his tale as being present at a village revel, and endeavouring, but vainly, to make out the meaning of what he heard around him. The passage is as follows:—"Sadder and sadder, Lancelot tried to listen to the conversation of the men around him. To his astonishment, he hardly understood a word of it. It was *half-articulate, nasal, guttural, made up almost entirely of vowels, like the speech of savages.* He had never been struck before with the significant contrast between the *sharp, clearly-defined articulation, the vivid and varied tones of the gentleman,* when compared with the *coarse half-formed growls,* as of a company of seals, which he heard round him. That single fact struck him perhaps more deeply than any; it connected itself with many of his physiological fancies; it was the parent of many thoughts and plans of his after-life."

I have alluded before to the objections that are sometimes urged against Elocution as an art to be studied and practised in general, but especially by those who are in any way likely to take part in public life. If we search into the sources of these objections, I think we should find them chiefly to consist of two classes, viz., those persons who think that a certain impulse, or what they call a natural gift, is enough to ensure success in public speaking, and those who contend that so long as the *matter* of the discourse is sound and good, the *manner and delivery* are of very little, if any, importance. Now, to the one class of objectors I answer, granting that public speaking is more or less a "natural gift," it is no more so than any other special aptitude for art which God has given us, such as the *genius* for music, painting, or sculpture, and, like them all, requires acquaintance with principles as well as study and practice to reach a high standard of excellence; and to the other class of objectors I say, without any hesitation, that with *audiences in general* the sterling quality, sound sense, and excellent matter of a speech or sermon are but little felt or properly appreciated unless accompanied by, at all events, an *apparently* earnest manner and effective delivery. Do not let me be misunderstood. I am not so much speaking here of discourses or sermons which may perhaps be intended chiefly for publication here-

* Yeast, p. 184.

after, and may trust to their effect being chiefly produced on the thinker and student as they quietly read and ponder over such compositions in their studies, but I am speaking here of discourses, the effects of which are intended to be felt, and the aims of the speaker attained, at the time of delivery; and I am not speaking of what may be the impressions produced on a *select few*, but of what is felt by the great majority in audiences or congregations.

It is not always our good fortune to address refined and cultivated assemblies, who are willing to overlook a dull, prosy, wearisome delivery, and awkward or defective manner, for the sake of the excellence of the matter. A preacher has not always a learned university for his congregation, and a barrister is not always, as I have said already, arguing abstruse and intricate points of law before the Courts of Chancery, a Judicial Committee of the Privy Council, or judges sitting *in banco*. The minister of religion has to endeavour to rouse the torpid mind, the apathetic disposition or stolid ignorance of millions of village labourers and "city arabs" throughout the land; and the barrister has to address juries drawn from many varied sources in London and on circuit, as well as learned, courteous, and patient judges. And so, too, if a man is looking to the Senate as the object of his ambition, let him remember that election meetings and dinner assemblies of constituents have to be addressed, as well as a critical and fastidious House of Parliament.

I do not hesitate, then, to say that public speaking, public reading, or, in one comprehensive word, Elocution, should be studied by every man who is intended for professional life, or likely at any time to be called upon to address popular assemblies. I believe this to be true as regards all professional or public life, but I think it bears with peculiar force upon those who are designed for clerical life. And for this reason —when we *speak* in public, we warm with the feelings of the moment, we are carried away often by the rush of our emotions and the flow of our ideas, and even the man who in ordinary circumstances is of a lethargic or unexcitable temperament, often, under the influence of powerful passions, rouses up and seems to become almost a different being. This, too, will hold equally good with regard to *extempore* preaching, but it is often the reverse in the case of the clergyman who has written his sermon, and afterwards reads it aloud to his congregation. In reading, especially if the subject is one very familiar to us, such as the form of morning and evening prayer in the Church Service repeated by the minister every Sunday, and often every day, there is a tendency, I fear, even if the voice be audible and the articulation distinct, to pronounce the words tamely and monotonously, and to make the reading seem, at least in extreme cases, as if it were a mechanical task that must be got through in a given space of time. Now we want something more, whether it be the reading of the Bible, the Church Liturgy, or the delivery of a discourse from the pulpit, than mere audibility of tone and distinctness of utterance. We want that full pure voice, with its proper inflection, modulation, and poise, which will make the reading thoroughly significant, and bring out all the meaning contained in each sentence of the discourse with the utmost power and expression consistent with

personal ease and the dictates of good taste. When this is done there seems indeed to be a soul, a life (if I may use such a metaphor) pervading the sentences so read, and we perceive at once a power and beauty which before we scarcely seemed to feel or recognise.

Now, with regard to public reading, I cannot but think (as I do of most things in life), *if it be worth doing at all, it is worth doing well.* "Whatsoever thy hand findeth to do, do it with thy might:" and I say, whatsoever words we have to utter, let us speak them so as to bring them home to our hearers' minds and hearts with all the truth and power of which they are capable.

I cannot think it is a matter of indifference whether a man opens the sacred volume and reads to his congregation a chapter in the hurried and unmeaning "gabble" (to use a plain but most expressive Anglo-Saxon word), or drawls through it in the weary, listless, monotonous tone and manner with which some of us, I am sure, must ere now in our wanderings have heard the Word of God—I was about to say—profaned; or whether, in voice and accents full and clear, solemn in tone and emphatic in meaning, he makes every word of the inspired page fall not merely on the ear, but on the *heart*, there abiding, there awakening, there comforting.

Surely, if there be such an art, such a power, that art is worth studying, that power is worth acquiring.

I was much struck with the truth of a passage I met with while perusing a very well-known work by the Rev. James Pycroft—I mean "Twenty Years in the Church." In the chapter to which I allude, Mr. Pycroft says: "To read in a church is no easy matter. You are required to use your voice in a manner wholly new to you. You have to pitch your voice in a certain key, to dwell upon your vowels, and to read much louder than you ever read before. If really natural, you seem artificial, and you must become in a degree artificial to seem natural. Like an actor, you really must, till habit forms a second nature, appear to yourself to exaggerate, that you may not sound flat and feeble to your audience.

"The adventures of any poor curate in quest of a proper tone of voice would often be amusing indeed. At one time I was told I was too low; next Sunday this made me thin and wiry. Then I read in a monotone, to avoid which I became uneven, as if trying every note of the gamut by turns. When at last I was settling down into some regular habit, our doctor, who had been reading some paper on Elocution, asked me if I happened to have a pretty good stomach, for he could tell me that I tasked that department not only with my Sunday dinners, but also with my Sunday duty: for, in short, I read from my stomach. Then, in altering this, I was alarmed at being told that I read from my throat, and what with bending my chin, and with a stiff cravat, the dreaded 'clerical sore throat' must come in no time. Add to this, I was informed anatomically that the roof of the mouth was nature's sounding-board, and that the nostrils were intended to act like the holes of a flute, and that what was called 'reading through the nose' was a misnomer; for I really ought to read through my nose, and that I had

only to hold my nose while I read to acquire at once the true conventicle twang.

"I am only relating a simple fact when I say that every error in the use of my poor lungs, stomach, throat, palate, tongue, teeth, and nasal organ, had their day with me; and rarely do I hear a clergyman read but I recognise one or more of the same blunders.

"A common fault in reading is the monotone; and when, as I sometimes hear, there is this drowsiness of tone, added to a 'drift' or see-saw of measured cadences at the same time—why, then even the old nursery tune of 'lullaby baby' itself cannot be compared to such soothing sounds for rocking the cradle of the hearer's brains.

"Now, reading in church requires so much breath, you cannot afford to waste any. The labour is so great to vocal organs (especially, I may add, when not accustomed to the work), that you cannot afford to tire them needlessly. The voice required is so loud, you cannot afford to lose any of the aids of intonation, articulation, or reverberation. In one word, your lungs, throat, and mouth form one most complicated machine. In reading in church these organs are applied to a new purpose, almost as different as singing is from talking, and *the very wisest thing a young curate can do is to take a course of lessons from a good Elocution master. Nor could any benevolent Churchman spend his money better than by maintaining a clerical reading master for the benefit of the diocese.*

"Many a clergyman, for want of knowing the benefit he could derive from a course of reading lessons, inflicts a cruel drawl upon his congregation, and most unnecessary labour upon himself. As to the 'clerical sore throat,' the barrister and the speaker are alike free from it. The dissenting preacher is also free from it. It is for the most part a truly orthodox complaint. It arises not from talking, but from reading, and no doubt from reading badly. Though I would impress that any man may sustain injury if he reads when he has a sore throat. To show what may be attained by taking a course of reading lessons, I will add an anecdote relating to one of the most able and experienced elocutionists of the day. A certain eminent actor, being rather indisposed, resolved one night, not actually to absent himself, but to deliver his part without exertion. Much to his surprise, he was told he never spoke so distinctly or could be heard so well before. From that observation he discovered the grand secret of reading audibly without effort, or comparative fatigue, and Mr. ——— formed his system of instruction accordingly."

Now there is very great truth contained in the passages I have just read to you, and the experience of the poor curate who is the hero in "Twenty Years in the Church," must, I am convinced from my own observations, be the experience of thousands.

But there are many other ways in which men, whether clerical or lay, may find it of inestimable value to be able to speak at the right time *the right word in the right way*, and possessing this power, may find results flowing from it scarcely calculable by human wisdom.

Though it is in the Senate, in the Church, and at the Bar that the advantages of being skilled in the art of Elocution will be most manifest,

yet there is scarcely any calling now pursued by men of liberal education, in which a knowledge of its principles and moderate efficiency in its practice will not be found at times most useful. The medical man has to lecture to his pupils in the anatomical theatre; the officer in the army or navy to give commands and issue orders, and sometimes, moreover, make addresses to the men who are under his authority; the engineer to explain intricate calculations and elaborate plans before committees and other persons; and all these, and I might mention other vocations, cannot (it must be admitted, I think) but derive great benefit from acquiring an art which enables them to speak clearly and intelligibly to their hearers, and with ease, comfort, and freedom to themselves.

But I will view the subject now in another light, and on a much lower ground—I mean simply as an intellectual recreation. And let me ask, save music and song, what social pleasure is there greater than that of reading aloud, *as they should be read*, the great masters of English prose and poetry? The public readings which are now being carried on during the winter months for the amusement and relaxation of toiling thousands in so many parts of England, as well as in the metropolis, sufficiently prove this. To any person who has been present at these social gatherings, and witnessed the delight of an audience when a skilful reader has brought home to their hearts as well as senses "the universal and unparalleled opulence of Shakespeare, the sacred harmony of Milton, the gentle fancy of Spenser, the nervous energy of Dryden, the tender flow of Goldsmith, or the moral gravity of Cowper," * not to mention the great writers, whether in prose or poetry, of more recent times and of the present day, the truth of the remarks I have just made will at once be evident.

While bestowing, then, due attention to the grammatical construction and right pronuncation of other languages, do not neglect to pay equal care on these points to our own. Do not, I beseech you, undervalue our fine, expressive, noble English tongue. I am very far from seeking to depreciate other languages, but I do assert this, that there is no argument, however learned or profound; no poetry, however beautiful and affecting; no drama, however grand, spirit-stirring, and sublime, to which its wondrous comprehensiveness has not been adapted with force, vigour, and propriety almost unrivalled.

I have, however, yet to dwell on one most important result which I have ever found to follow from the practice of reading aloud to others, *and to young persons* especially, the works of our best authors, and that is, the *taste* for reading which is engendered by the auditors; and this taste, I firmly believe, once awakened, lasts as long as life endures. And when once we are taught really to know what books are to us, can we ever sufficiently estimate their value?

They are the sources of our learning, the elevators of our souls, the cheerers of our solitary hours, the means by which we taste the purest sources of enjoyment. Nay, if our lives be measured by the ideas which arise within our minds, and not by the minutes or hours of the dial, we may almost be said to lengthen our existence even on earth

* From a lecture by Lord Carlisle.

indefinitely, and to live, as it were, at once in the past, the present, and the future.

Great, however, as are the blessings, and manifold as are the pleasures, which attend the perusal of the master-spirits of literature, the blessings and the pleasures are *comparatively only selfish*, so long as we confine ourselves within the walls of our studies. But when we *read aloud effectively and significantly* they lose this character, and then they become blessings and pleasures spread abroad and shared by others in common with ourselves; and a higher, purer, and cheaper pleasure I can scarcely imagine.

I do not for one moment attempt to deny that to attain proficiency in this art of reading aloud requires, of course, the due cultivation, not merely of the voice and ear, but also of the various faculties of the mind; for I hold it to be utterly impossible that an unintelligent, an unrefined person, can ever (no matter what natural advantages he may possess in the way of voice or person) be a really good reader. Unless there be taste, refinement, and discriminating power within, the corresponding intonation, emphasis, and modulation will either be wholly wanting, or else will be found lamentably misplaced. I do not deny that the art of Elocution does require much cultivation, much study, much practice to attain perfection; but let me remind you, so does every art that is worth acquiring at all. The eye, the ear, all our senses, indeed, require to be cultivated to enjoy the full gratification of which they are capable. Do not, then, be discouraged by what I frankly tell you. You will require to give thought and attention, followed by careful practice in reading aloud the best works of the best authors, if you would attain anything like success in the art which I profess to teach. It shall be my endeavour in the more practical lectures which will follow this, to make my rules and illustrations as plain and simple as I possibly can. I have hitherto, as you will have noticed, confined myself to the task of endeavouring to lay before you as strongly as I could the various reasons *why* all men of liberal education, but more especially those about to enter the Church, or preparing for the Bar, should include Elocution among their studies. My succeeding lectures will more especially endeavour to show you *how* this art should be studied and its principles carried into practice.

In concluding my Lecture this evening, I have only to remark that, desiring to carry out as much as possible the principles of Technical Education—a subject which was so admirably treated and illustrated by our excellent Principal in the last opening Lecture, which he gave on the annual opening of this Department of the College, upon the relationship between "General and Technical Education"—I propose in the course of my Lectures, this and subsequent Sessions, introducing the following subjects in reference to the art which I have to teach. You are aware that in the Department of Law the subject of public speaking forms part of the course of study. I propose, therefore, introducing, when I come to the subject of *Extempore* speaking generally, one or two special Lectures on the various classes of speeches which from time to time the barrister or advocate has to make in the discharge of his

various professional duties—such as addressing special and common juries in London or on circuit—arguing points of law before the judges, &c., from which I would venture to hope some useful suggestions may be gleaned.

In another respect also I am going to depart a little out of the beaten track. In scarcely one of my classes yet have there not been some young clergymen, or students who intended to make the clerical profession their ultimate calling in life. In the hope of aiding them a little in the general composition and delivery of sermons, I propose devoting at least one Lecture to the subjects of reading the Bible and Liturgy, the construction of sermons, and the art of preaching. I need not say this will be given entirely from a *layman's* point of view as an *art*, and not have the smallest reference to any points of theological doctrine—so that I trust I shall escape the slightest imputation of unwarrantably going out of my proper sphere, and venturing where I have no right or authority to tread.

I hope also to touch on the various kinds of *extempore* speeches which it is the lot of most men, at some period of their lives, to be called on to make at public meetings of various descriptions, and to be able to offer a few practical suggestions, which I trust may be of service on these as well as on some less formal occasions, when a man may be called on to "make a speech," as it is familiarly termed. I have just given you this bare outline of the different subjects on which I propose touching in my present course of Lectures this Session, in addition to those I have always hitherto included, that you may see my endeavour has been to make it as comprehensive as I possibly could in its application to all members of my class, whatever may be their present or future vocations in life.

NOTE.—While the second edition of these Lectures was going through the press, a letter was received by me from a well-known American clergyman and professor, now on a visit to our country, who, speaking of the Social Science Congress, then being held at Bristol, and of the various papers which were read there, says—"Not one speaker or reader in six could I hear without a painful effort which destroyed the pleasure of hearing. All nearly seemed to be rivals in the 'unsocial science,' *how not to be heard*. But this does not apply to any of the *practised* speakers whom I heard, and Canon Kingsley's address was a most excellent one in every way."

LECTURE III.

How Elocution can best be studied—Analogy between the Study of Music and that of Elocution—Quotations from the American Physiologist, Dr. Rush—General Description of the Organs of Respiration—The Thorax or Chest—The Vertebræ, Ribs, and the Diaphragm and Muscles concerned in Respiration—The Lungs—Physiology of Respiration—Capacity of the Lungs—Results of Experiments made by Dr. Hutchinson—The Trachea or Windpipe—The Bronchial Tubes—Mechanism of Respiration.

I HAVE in my two preceding Lectures confined myself chiefly to bringing before you the principal reasons why the art of Elocution was one worthy the earnest attention of all persons of education and refinement. Having, then, thus endeavoured to show you *why*, I have next to show you *how*, according to the best of my judgment and experience, this art can most successfully be studied and acquired.

Supposing any one were desirous of acquiring the accomplishment of singing, he would in the first place try to secure the services of some master of eminence in the art. This master the student would diligently attend; he would be well drilled in the very first elementary principles; daily would he have to practise the *Solfeggio*, and pass through what would seem at first long and weary courses of scales and other exercises of the voice, before the master would permit him to try its power or compass in any regular air or song. This he does, though he has scarce anything to learn but the mechanical execution of what lies in the visible form of notes of various descriptions before his eyes. Or, supposing he were desirous of devoting himself to the study of the organ, what months and years would he labour that he might know its compass, and be master of its stops, and be able to draw out at will all its various combinations of harmonious sound, and all its full range of richness as well as delicacy of expression! Or again, if it were the piano which the student had selected as the instrument for his study and practice, he would, after being well grounded in the first elements of the science of music, as he would of course be in all cases, no matter what instrument he might choose, be then made acquainted with the mechanism of the piano, and be shown the right method of eliciting the various notes, and of increasing and diminishing their power and volume at pleasure, together with the means by which the duration of the tones may be

prolonged or abbreviated. A man knows all this well enough; and yet, strange to say, he will fancy that the grandest, the most varied, the most expressive of all instruments, which the Creator has formed by the union of an intellectual soul to the organs of voice and speech, may be fitly played upon without any study or practice. He comes to it as a novice, as an uninstructed tyro, and imagines that he can, while knowing nothing of the delicate and marvellous instrument which produces human voice and speech, yet be able to manage all its stops and command the whole compass of its wonderful and comprehensive powers. Such a man too often finds out his mistake at a time when the mortification of his failure in public is most distressing to himself and most painful to his audience.

There is a passage from the celebrated work on the voice by the eminent American physiologist, Dr. Rush, which I may well quote here. After lamenting that, as a rule, at most colleges and schools the only attempt at anything like training for public speaking or reading is the annual series of recitations which takes place on what are termed the Speech Days, when boys of fifteen or sixteen are sent on to the platform without any instruction, as a rule, in Elocution, to act certain scenes and recite certain orations, affording in general more amusement to their schoolfellows than pleasure by their proficiency to the assembled friends and auditors. "Now in contrast to this," says Dr. Rush, "visit a *Conservatorio* of music; see the orderly tasks, the masterly discipline, the unwearied superintendence and the incessant toil to produce the full beauty and all the accomplishments of voice; and afterwards do not be surprised that the Pulpit, the Senate, the Bar, and the Chair of Medical Professorship are filled with such abominable drawlers, mouthers, mumblers, clutterers, squeakers, chanters, and mongers in monotony."

These are strong terms, and in commenting upon them and some other remarks made by Dr. Rush, a reviewer very pertinently says, "We cannot leave our public institutions without taking notice, further, of what seems to us the *prodigious waste of study and talent which the present system involves.* Here and there a man, from some fortunate direction of his mind, or strong natural propensity, or favourable situation, breaks through the difficulties that keep down other men, and rises to a considerable measure of eloquence, and becomes conspicuous in his neighbourhood or in the country at large. But do we not know that there are hundreds of others whose powers and acquisitions are equally good, who think as clearly and feel as deeply, but whose talents are buried in comparative obscurity? who think eloquently, who feel that it is within them to address eloquent thoughts to their fellow-men, but who can never say with Sheridan, '*It shall come out!*' It is not for want of study that these men, the majority, fail. What years have they spent, and spent all their substance too; what days of toil and evenings of patient thought have they pursued to the midnight hour! The waning lamp has been no romance to them, the fixed brow and the feverish pulse no poetry; they have toiled reckless of health and comfort; they have kindled and rekindled the fire within them, that has wasted away the strength and prime of their youth; and when they come to the crisis of their fate, when

they stand before the great public and are put to the trial in which they are to rise or fall for this world, they find, alas! that the very office which they have there to discharge is the office for which they are least of all prepared. *With all the sciences and arts they have laboured to understand, they have never learnt the grand art of communication, the science of Speech;* with all the languages they have mastered, they have never learnt the language of eloquence; and their acquisitions, their reasonings, the collected wisdom of sages, the gathered lore of centuries, sink comparatively to nothing before the pretensions of some flippant declaimer. It is from this cause, no doubt, it is from want of this power of communication, that preachers are so often unreasonably charged with dulness. It is not always that the *man* is dull; but it is that, being placed in a situation for which he has not been properly trained, he sinks into a mechanical habit from the very inability to give just and natural expression to his emotions. Many and many a sermon has been written (it is not too much to say) with burning tears, and when it came to the delivery has been struck, as if by magic, with the coldness of death, and he whose breast glowed with sacred fervour in the closet, has appeared in the pulpit as cold as a marble statue. May we be permitted, in passing, to suggest to our preachers and public speakers the propriety —nay, the duty—of now paying some attention to this subject?"

To this question of the reviewer surely all must answer in the affirmative. And then next arises another question—How can Elocution, in the widest sense of the term, be best studied, practised, and acquired? I revert then to the analogy which I drew at the beginning of this Lecture between the student of the organ or the piano, and the student who wishes to make the most effective use he can of his powers of voice and speech; and I say, acquire first a knowledge of the various parts of the instrument you are going to use, and then you will have a scientific basis for the art you are about to practise.

On these walls you see before you various large drawings and diagrams, illustrating the anatomy and physiology of those several organs and portions of the human frame which are concerned in the production of voice, and the conversion of that voice into articulate speech; and on the right use of which depend so much the health, ease, and comfort of the public reader, speaker, and preacher. The first of these drawings to which I now direct your attention is that marked Fig. 1.

Here you have a representation of the thorax or chest, which contains and affords protection to the most important organs of respiration and circulation. It consists, you see, of a portion of the backbone or spine, the ribs, and the breastbone. I propose saying a few words in reference to each of these portions of that bony framework which constitutes the chest or box that contains the all-important organs to which I shall have shortly more particularly to call your attention.

The spinal column, which you see here at the back part of the figure, consists of twenty-four irregularly-shaped bones, forming together a long tube which contains and protects the spinal marrow or cord—the most important part of the nervous system. These bones, I should tell you, have a slight rotary motion upon each other, whence they are termed

the *vertebræ*, from the Latin *verto* (I turn). Each is further connected with the other by certain gristly elastic substances, which are called the intervertebral cartilages. Now of these twenty-four *vertebræ* of which the spinal column is composed, seven belong to the *cervix* or neck, and are termed the cervical *vertebræ;* twelve constitute the *dorsum* or back, and are called the dorsal *vertebræ;* and the remaining five have received the name of the lumbar *vertebræ*, from *lumbus*, the loin. You will perceive that the dorsal *vertebræ* have each four articulating processes, as they are termed, two transverse ones and a spinal one. The two transverse processes stand out on each side, and serve as places for the attachment of the ribs.

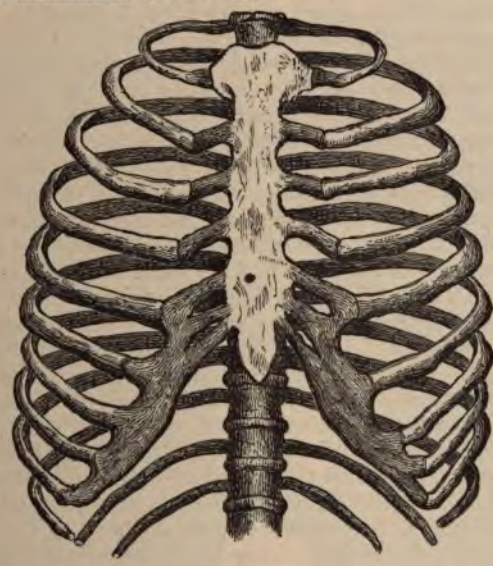


Fig. 1.

Let us now pass on to the consideration of the ribs. In general, I must tell you, we are furnished by nature with twenty-four, twelve on each side; but occasionally we meet with cases in which this normal number of twelve ribs on each side is either increased or diminished by one or two ribs. You perceive that the ribs are articulated behind with the dorsal *vertebræ*, and in front with the *sternum* or breastbone.

I suppose I need hardly tell you that the belief which some of the uneducated classes still seem to entertain, that man has one rib less than woman, arising no doubt from the narrative given in the Book of Genesis regarding the formation of Eve, is simply a vulgar and absurd error. The upper seven ribs, to which I am now pointing, are called the *true* or sternal ribs, because they are immediately connected with the *sternum*, or breastbone, by means of cartilages. In contradistinction to these upper seven ribs, the lower five are called the *false* ribs. The last two of these ribs are floating, but otherwise they are supported by the breastbone, and

cartilaginous appendages attach the two floating ribs to each other and to the one above.

The breastbone in early life consists of various pieces, of which two can be distinctly seen even in manhood. You will see that its lower extremity has an appendage bearing some resemblance to the end of a sword. From this it has been termed the ensiform cartilage, from *ensis*, a sword. It is not till quite an advanced period of life that this finally ossifies. You will also notice that the breastbone has on either side seven depressions. These are for the purpose of giving admission to the cartilaginous extremities of the upper seven or true ribs. They are not articulated with the spine at right angles, but take a slanting direction downwards,—an important modification, because upon this chiefly depends what is termed *costal* respiration.

So much, then, for the osseous or bony portion represented in the diagram. I must now speak of the muscles which carry on the function of respiration. I may say, generally, that most of the muscles connected with the trunk are indirectly concerned in aiding the function of respiration; but the direct muscles which regulate the respiratory actions are the following, viz., the intercostals, the elevators of the ribs, the triangular muscle of the breastbone, and the serrated muscles on the back. All these are directly concerned in elevating the ribs so as to enlarge the capacity of the chest. But I must tell you that the principal agent in carrying on ordinary respiration is this to which I now point, forming, as you see, a partition between the contents of the chest and those of the abdominal regions. It is hence called the diaphragm, and may be said to form the *floor* of the chest, and the *roof* of the abdominal cavity. To the former it is convex in shape, and to the latter concave. Though you often hear the diaphragm spoken of as a single muscle, it really consists of two muscles and a central tendon. It is also worthy of notice that the diaphragm takes a slanting direction from the breastbone to the loins. When in a state of relaxation, the lateral borders, which are movable, present convex arches, which reach up sometimes as high as the fourth rib. On the other hand, the arches, when in a state of contraction, present nearly plain surfaces, by which the capacity of the chest is increased to the same extent as it was previously diminished by the diaphragm being relaxed.

It is right, however, that I should mention that a modern German physiologist of considerable reputation, Herr Merkel, has expressed his doubts whether the English physiologists have not attached too much importance to the diaphragm as an organ of respiration. He considers it to be not a direct but an auxiliary muscle in *involuntary* respiration, though he admits it becomes active in *voluntary* respiration, and when in consequence of disease the other respiratory muscles cannot easily act.

Now, then, let us examine a little in detail what is for our purpose the most important portion of the contents of the chest, or box, as the word literally means. In this large diagram which you see before you, you have a representation of the human lungs. (Fig. 2.)

You perceive that they consist of two bodies somewhat conical in shape. They are situated within the lateral cavities of the chest, and

are divided from each other by two layers of the *pleuræ*, which form a membraneous partition called the *mediæsterium*. Thus the lungs have no direct communication with each other. Between them is situated the heart. In front they are covered by the ribs, behind by the spine, and their bases rest upon that muscular floor I have just spoken of, the diaphragm. The weight of both lungs varies from thirty to forty-eight ounces, and not only are they absolutely heavier in man than in woman, but also relatively in proportion to the weight of the body: still they are the lightest viscera in the whole body. Each lung is divided into

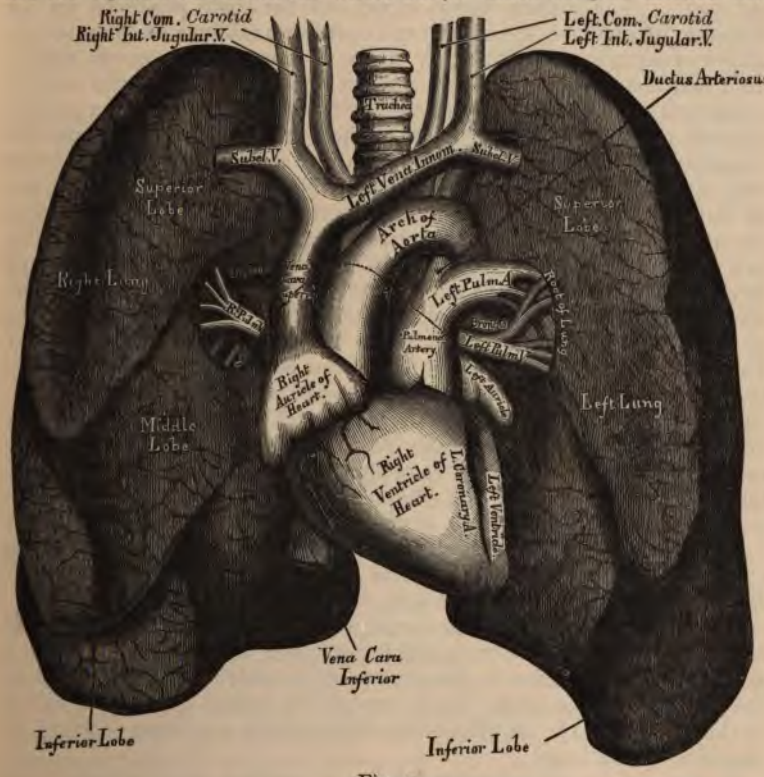


Fig. 2.

parts called lobes, and these again are composed of smaller lobes, or lobules, as they are called. But the right lung is rather larger than the left, and has three distinct lobes, while the left has only two, and presents in its anterior border a deep notch, into which the apex of the heart, enclosed in the pericardium, is inserted. It is not the least exaggeration to say that the spongy substance of the lungs consists of millions of microscopic air-cells, varying in the adult from $\frac{1}{70}$ to $\frac{1}{200}$ of an inch in diameter. Indeed, by the eminent physiologist, Kiel, they were estimated to be about a hundred and eighty millions! I know scarcely any more

interesting object under a powerful compound microscope than a section of the human lung. It is through the *trachea* or windpipe that the air is conveyed into the lungs by means of the bronchial tubes, and thence it is carried by means of still smaller vessels into ramifications, that at last are of the most minute size. I shall speak more fully of the mechanism of respiration subsequently, but I may just say at present that the philosophy of respiration may be thus briefly explained.

The air, so long as we have life, is of course continually passing in and out of our lungs, thereby oxygenating the blood, and then passing out again. The impure venous blood and the chyle produced by the digestion of our food are distributed over these millions of microscopic air-cells I have just spoken of, by means of most minute vessels, called, from their extreme fineness, the capillary vessels, from the Latin *capilla*, a hair, and are derived from the pulmonary artery. They form a perfect network over the surface of each of these air-cells. It is during the circulation of the venous blood upon these air-cells that its properties and colour, too, are completely altered. For whenever we take in the air in the act of inspiration, as it is termed (and hence the great importance of good, deep, steady inspirations as regards health, especially in a fresh, pure atmosphere), the blood and the air we breathe in are divided only by a membrane so marvellously fine and delicate, that while it is sufficiently thick to retain the blood, it yet allows the oxygen of the air and the impure gases of the blood freely, as it were, to filter through it; and this, indeed, is the special vital property of the membrane in question. A portion of the oxygen is received into the blood, changing its character from venous to arterial, which transformation is characterised by the colour of the blood passing from a dark purple hue to a bright red. The remainder of the oxygen then combines with carbonaceous compounds of the blood to form carbonic acid gas, which poisonous product is cast out in the act of expiration. And is it not a marvellous thing to reflect upon, that it is in this very act of casting out what is not only useless to the system, but a deadly poison if retained, that we are endowed with the wonderful power of communicating our thoughts to our fellow-creatures in articulate speech? It has always appeared to me a most striking instance of the Divine economy, as worthy of admiration as the great problem which has been solved in the structure of the lungs, viz., to expose the largest quantity of blood to the contact of the air within the comparatively moderate space to be occupied by the lungs.

It may not be uninteresting for me to mention some curious facts arrived at by Dr. Hutchinson in regard to the capacity of the human lungs for containing air. After extensive experiments made with the instrument called the spirometer, he found that a male adult of an average height can, after a complete inspiration, expel from the lungs by a forced expiration no less than 225 cubic inches of air, at a temperature of 60 degrees. Even after this forced expiration, 109 cubic inches of air are still retained in the lungs, so that these two amounts being added together will give 335 cubic inches of air as the total capacity of the organs of respiration for air in the adult male of average

stature. Dr. Hutchinson also found that the capacity of the lungs bears a uniform relation to the height of the individual, increasing eight cubic inches for every inch above five feet; and, lastly, he discovered that when we are sitting or lying down there is a considerable diminution in the capacity of the lungs for containing air; being in the former case lessened from 260 to 255, and in the latter to 230 cubic inches. After a hearty meal, too, the capacity of these organs is lessened from ten to twenty cubic inches.*

And now, before I close this Lecture, let me say a few words in reference to the *trachea* or windpipe, and the bronchial tubes. You see that the former is nearly a cylindrical tube, and forms the common air passage to both the lungs. It is partly situated in the neck and partly in the chest, and measures from about four to four and a half inches in length. Its structure consists of from sixteen to twenty cartilaginous rings, connected with each other by a ligamentous substance mixed with muscular fibres. It is to be noticed that these cartilaginous rings are, however, not quite complete, for they terminate behind in a muscular and ligamentous membrane, which, whilst completing the tube, admits yet of compression. Loose cellular tissue surrounds the *trachea*, so that it can move freely on the surrounding parts. You observe this other tube behind it. This is called the *æsophagus* or gullet. It is the canal down which all that we eat and drink passes. It is covered with a soft membrane, secreting a mucous fluid, which defends the surface from the acrimony of the air.

Now let us see the course which the *trachea* takes. You notice that after it has passed down the neck it divides as it enters the chest into two parts, one for each lung; but you perceive they differ from each other in size and direction. These two smaller tubes are called the *bronchi* (from the Greek word βρόγχος, the throat), and you will remark that they differ from each other in size, and also in the course they take. The right *bronchus* is shorter but wider than the left, and is usually about an inch in length, while the left *bronchus* is nearly twice as long. Their general structure resembles that of the *trachea*. The number of rings in the right *bronchus* varies from six to eight; in the left from nine to twelve. Before penetrating the substance of the lungs, the *bronchus* divides again into further branches, one being intended for each lobe of the lungs. As they proceed, they still further ramify through the lungs, becoming smaller and smaller, and the cartilaginous rings less and less distinct, until finally they quite disappear, so that the air-cells in which they terminate appear to be but an extension of the mucous membrane which lines the *bronchi*. It is evident that the cartilaginous structure of the *trachea* and *bronchi* serves to keep the air-passages open; and it has been suggested that if we do not find them in the minuter branches, the probable cause is that they can never be completely emptied of air after the first inspiration of "the breath of life" has been taken at the time of birth.

Now, as the proper regulation of the act of respiration is one of the most important things to be attended to by the public speaker or reader as

* Medico. Chi. Transactions, vol. xxix.

regards health and comfort in himself, as well as the effectiveness of his delivery upon his audience, I think it right to enter somewhat fully into a description of the mechanism of respiration.

Two distinct processes, dependent upon each other, constitute the act of respiration. The one is called inspiration and the other expiration. Let us examine these, in their order, a little in detail. We have seen already that that movable frame, the *thorax*, is, by the action of its muscles, capable of being enlarged transversely by the elevation of the ribs, and vertically by the descent of the diaphragm. When we take a full inspiration, the *levatores costarum* and the intercostal (and, in women especially, what are termed the *scaleni* muscles) elevate the ribs. At the same time the diaphragm descends as the ribs rise, which causes the abdominal viscera to be pushed down. Thus the thoracic cavity is enlarged in all directions; the lungs expand in proportion, and a vacuum of some extent is formed within their air-cells. A mechanical consequence follows. The denser external air, possessing greater gravity than the air within the chest, rushes through the nostrils into the *trachea* to occupy the vacuum that has been formed, and with this ends the act of inspiration. After this the intercostal and other muscles begin to relax, and gradually the ribs are restored to their former position, partly by their own elasticity and partly by the external pressure of the surrounding atmosphere. At the same time the abdominal muscles react, and the diaphragm rises up, and resumes its former position as the floor of the chest. The inflated lungs contract, too, simultaneously; the air that has by the former process been taken in is now forced gradually out, and the thoracic cavity is restored to its former dimensions, and so concludes the act of expiration. Common experience will tell us how greatly the acts of inspiration and expiration vary in degree. When, for instance, we are sitting quietly studying or writing, respiration is performed almost entirely by the rise and fall of the diaphragm, and we can scarcely perceive the movement of the ribs. But now let us rise from our books or papers, and refresh ourselves with a good, deep inspiration, and we shall at once find how much more vigorously ribs, diaphragm, and all the muscles of respiration are acting. Let us, as an experiment, try to inspire as much air as we possibly can, and we shall feel that the diaphragm has now descended to its lowest degrees, while the chest has, by the action of the various muscles I have before spoken of, become enlarged to its utmost capacity. It is just the same as regards the reverse process when we increase the force and depth of our acts of expiration. Occasional exercises of the organs of respiration in this way are very serviceable for giving them vigour and flexibility of action, besides contributing to the general health of the system: for there can be no question that the grand object of respiration is, as we have already seen, the regular purification of the blood, which, as it courses through the body, becomes charged with noxious elements, that, if retained, would be absolutely destructive to life; but, by the blood being constantly brought into contact with the air, the poisonous constituents of venous blood are eliminated, and from the new elements, derived from the atmosphere, it is converted into the pure, bright arterial blood. This is the primary result of respiration;

but there is another secondary effect, scarcely less essential to life and physical well-being; and that is the evolution of heat, or *caloric*, as it is scientifically termed; and this is produced chiefly, if not entirely, by the chemical combination of the carbon of the blood with the oxygen of the atmosphere. All this will show you how important it is in every way that the lungs should be regularly and properly exercised. I have now, then, finished all I have to say in regard to the organs and functions of respiration, and in my next Lecture I hope more especially to bring before you the subject of the vocal and speech organs, and to show you how voice is produced, and afterwards converted into man's grand prerogative—articulate language.

LECTURE IV.

General Description of all the Vocal Organs and their Respective Functions, with Illustrative Drawings—The Discoveries made by means of the Laryngoscope and its History—Formation of Voice by the Vocal Cords—Results of the Experiments of Garcia, Türck, Czermak, Sir G. D. Gibb, and others—Drawings of the Vocal Cords when at rest in silent Respiration and when producing Voice—Change of Voice at Puberty—Retention of the Effeminate Voice in Manhood, and proper Mode of Cure—Auxiliary Organs of Voice—Voices of Animals—Quotation from Dr. Carpenter—Brief Summary of the Articulating Organs.

IN my last Lecture I described to you fully the chest and those respiratory organs which are subservient to the phenomena of the voice. This evening I propose occupying your attention with an examination of the structure and functions of those organs which are more immediately concerned in the production of voice.

Let me, as I did on the former occasion, endeavour to render my remarks the clearer by a reference to the drawings and diagrams before you, and the first to which I call your attention is this, which is the external appearance presented by the larynx. (See Fig. 3.)

And next I have to bring before your notice this, which represents a section and exhibits the interior of the larynx. (See Fig. 4.)

And then this, which exhibits the interior of the air-passage in a larynx and trachea slit down behind. The letters in the preceding drawing refer also to this. (See Fig. 5.)

It is a most delicate, complicated, and important organ, for it is the instrument that produces all vocal sound. You see it is situated in the anterior portion of the neck, and rises out of the windpipe, and it consists of five principal elastic cartilages, of which one is always very perceptible to the eye, and two of them still more discernible through the integuments that cover them by the sense of touch. Let us then examine them in detail. The tube thus composed is itself called the larynx. This cartilage, G, which you see here connected by ligaments and membranes to the first ring of the windpipe, is called the *cricoid*, or ring-shaped cartilage. It is, as you can feel by placing the finger on your own necks just at that spot, very firm and solid in structure, serving, in fact, as a substantial foundation for the parts above it. Above this you notice a very marked cartilage. This is termed the *thyroid*, or shield-

shaped, cartilage. It is composed of two portions, which unite in front, forming a decided protuberance in the throat of the full-grown man. It has received the fanciful appellation of the *pomum Adami*, or Adam's apple, from the strange idea, or legend, that a portion of the forbidden fruit stuck in his throat, and has in appearance been perpetuated in all his descendants. The thyroid differs from the cricoid cartilage in this, that it does not surround the larynx, but at the back presents at its

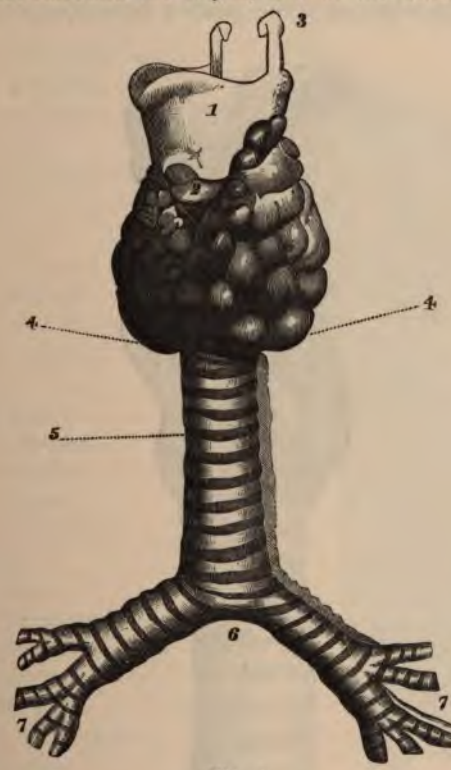


Fig. 3.

External aspect of the larynx, trachea, and thyroid gland. 1. Thyroid cartilage. 2. Cricoid cartilage. 3 3. The superior horns of the thyroid cartilage. 4 4. The thyroid gland. 5. The trachea. 6. Bifurcation of the trachea. 7. Subdivision of the bronchi.

extremities prolongations upwards and downwards, E and F. The former are called its great horns, and are connected by ligaments to the tongue-bone, while the latter are much shorter, and are connected by muscles and ligaments to the cricoid cartilage.

Now, then, I come to two cartilages much smaller than the others, H. They are named the *arytænoid* or ewer-shaped cartilages, and are placed in the highest part of the cricoid cartilage. In shape they are pyramidal, and are so connected to each other and the other cartilages by muscles

and membranes, as to be capable of motion in several directions. These two cartilages are most important in regard to the production of voice, for it is to them that the vocal cords, O, are attached.

And now, before I speak of these wonderful vocal cords and the way in which voice is produced by them, I hope it will not be uninteresting if I give you some account of the invention and means by which our present knowledge of human vocal phenomena has been attained. The subject has always been one of the greatest interest, especially to physi-

Fig. 4.

ologists; and as early as the seventeenth century attempts had been made, by means of artificial contrivances, to obtain a view of the more deeply situated portions of the interior of the throat in the living human subject. But no name, I think, calls for any special mention until we come to that of Dr. Babington, who, at a meeting of the Hunterian Society in March 1829, showed an instrument he had constructed for rendering visible the interior of the larynx. It was, really, almost essentially the same as the instrument that is now in use for that purpose,

and is thus described in the third volume of the "Medical Gazette," at page 585:—

"It consisted of an oblong piece of looking-glass, set in silver wire, a long shank. The reflecting portion is placed against the palate, while the tongue is held down by a spatula, when the epiglottis and the upper part of the larynx became visible in the glass."

The impetus now seems to have been given to further improvements and discoveries. In France, MM. Traupeau and Belloc published in

A. Great cornu of the hyoid bone.
B. Body of the os hyoides.
C. Small cornu of the hyoid.
D. Thyroid cartilage.
E. Upper cornu of the thyroid.
F. Lower cornu of the thyroid.
G. Cricoid cartilage.
H. Arytænoid cartilage.
I. Cartilage of Santorini.
J. Crico-arytænoideus posticus muscle.
K. Cuneiform cartilage.
L. Epiglottis.
M. Thyro-hyoid ligament.
N. Crico-thyroid ligament.
O. True chorda vocalis.
P. False chorda vocalis.
Q. Ventricle of the larynx.
R. Rima glottidis.
S. Sacculus laryngis.
T. Thyro-hyoid membrane.
U. Arytæno-epiglottid fold.
V. Arytænoideus posticus muscle.
W. Interior of the trachea.
X. Muscular part of the trachea.
Y. Rings of the trachea.

Fig. 5.

1837 the result of the investigation they had made by means of an instrument made by an ingenious mechanic of the name of Selligue, and which they call a *speculum laryngis;* and in 1838 M. Beaumes, of Lyons, exhibited a mirror he had constructed for examining the throat, larynx, and back of the nostrils; while in England the names of the late Mr. Avery and Dr. Warden should also receive honourable mention for their efforts in the same direction.

But I must pass on now to a name that must ever occupy a very high place in the list of those distinguished men who have, within the last

twenty years, not merely metaphorically, but *literally*, thrown so much light upon the larynx. I mean M. Garcia, the celebrated teacher of singing, and brother of the great *prima donna* of thirty years ago, Madame Malibran. M. Garcia had for many years made the anatomy and physiology of the larynx, as the organ of voice, a subject of constant study, and had long felt a great desire to witness the mechanism and movements of the organ of the human voice in the act of singing. This he carried out successfully by a very simple plan, making his own throat the subject of his experiment, when he was at Paris in September 1854. Standing with his back to the sun, he held a looking-glass in his left hand before his face; the sun's rays were thus reflected by the glass into his open mouth. Then, having previously warmed a small mirror, similar to that used by dentists, he placed it at the back of his mouth, and then he saw reflected in the mirror his own larynx, with the vocal cords in action as he sung an air. He next performed a series of experiments in relation to the movements of the vocal cords and the general action of the larynx in various persons in the act of singing, with a view to determine the chest registers of the voice, and the means by which the falsetto is produced. The result of M. Garcia's observations were given by him in a very interesting paper entitled "Physiological Observations on the Human Voice," which were read before the Royal Society on May 24th, 1855, and which, if you desire to read (and well will it repay perusal), you will find in the Proceedings of that Society for the year 1855. Many important observations and discussions resulted from the publication of this paper. The eminent physiologist, Dr. Türck, of Vienna, became acquainted with this paper, and was induced by it to use the laryngeal mirror in the wards of the general hospital of that city during the year 1857, for the purpose of making a diagnosis in cases of diseases of the larynx. In the autumn of that year he lent his mirrors to Dr. Czermak, who very soon made a great improvement in the invention. Hitherto sunlight had been the means employed for illuminating the interior of the throat, which, of course, was not always to be attained. He conceived the idea of adapting the ophthalmoscopic mirror, designed by Ruete, for the purpose of concentrating and reflecting *artificial light*, thus making the laryngoscope, as he now termed his instrument, available at all times as a means of inspecting the larynx and of guiding the hand in the application of local remedies. He also employed mirrors of various sizes and perfected them in every way. The name of Czermak has ever since been prominently associated with what is termed the art of laryngoscopy, though we ought not to omit mentioning, with high honour, the names of Sir G. D. Gibb, Dr. George Johnson, and Dr. Mackenzie in our own country, and those of Battaille and Merkel on the Continent. Czermak travelled over the best part of Europe in order to make known his researches, and the views he held in consequence. But with a most praiseworthy modesty he never failed to give Garcia all the merit his originality deserved; and the very first essay Czermak published, which was in 1858, bore as its title "Physiological Researches with the Laryngeal Mirror of Garcia," showing the importance and value he attached to the experiments and researches of

the latter in thus giving his name to the mirror. That Garcia has a rightful claim to originality in what is called auto-laryngoscopy, or the means of inspecting one's own larynx, cannot, therefore, now, I think, be disputed. Still, Czermak must have the just merit given to him of being considered the discoverer of the art of laryngoscopy in its application to the diagnosis and treatment of diseases of the larynx; and he was also the first to practise the application of a somewhat similar contrivance to *rhinoscopy*, or the inspection of the posterior recesses of the nostrils.

I quite agree with the late Sir George Duncan Gibb, who has written a most valuable and elaborate work on the laryngoscope,* where he says that the experiments of Czermak are many of the most important that have ever been, or are likely to be, made, and reflect the highest credit upon the sagacity and genius of their originator. They are so beautiful, and so physiologically true in relation to the human voice, and help us so much to appreciate the pathology of vocalisation, that we cannot be too grateful for them as they appear under the title of "Observations on the Human Voice," in the Proceedings of the Royal Society. Sir G. D. Gibb himself, in a lecture which he delivered on the 11th of March 1863, before "The Musical Society of London," entitled "On the Influence of Musical and other Sounds upon the Larynx, as seen by the aid of the Laryngoscope, illustrated by a large number of coloured Diagrams," took the opportunity of acknowledging how much we owed to Garcia, and stated that his researches, which had given the first impulse to the study of laryngoscopy, had formed the basis of experiments for all subsequent observers.

Now, then, let me show you in this diagram a general view of the larynx, and of these vocal cords in particular, when they are in a state of repose and silence. (See Fig. 6.)

Fig. 6.

View of the larynx in a state of repose and silence, as seen in the laryngoscope.

a. Upper or lingual surface of the epiglottis. *b.* Lip of the epiglottis on its laryngeal surface. *c.* Cushion of the epiglottis. *d.* Vocal cords, on the outer side of which is a dark line, the entrance of the ventricles. *e.* Cricoid cartilage. *f.* Trachea. *g.* Glosso-epiglottic folds. *h.* Aryteno-epiglottic folds. *i.* Regulator of the glottis (false cord). *k.* Cartilage of Wrisberg. *l.* Capitulum Santorini, forming the apex of the arytenoid cartilage. *m.* Arytenoid commissure.

* "The Laryngoscope in Diseases of the Throat." By Sir George Duncan Gibb, Bart., M.D. Churchill & Sons, New Burlington Street. See also the two Lec-

These two long narrow bands marked *d d* are the vocal cords, extending, you perceive, from the angle of the thyroid cartilage to the base of the arytænoid cartilages. They are always quite unmistakable, for their colour is a brilliant, pearly, glistening white, sometimes partaking of a tinge of grey, and, in the act of vocalisation, capable of the most astonishing rapidity of movement. The average length of each of the vocal cords in man is rather more than half an inch, in woman somewhat less. Müller states that the relative lengths of the vocal cords in the male and female larynx are as three to two, both in the relaxed and in the extended state. As regards their structure, they consist of a bundle of fine elastic tissue, covered with a thin mucous membrane. You notice that each vocal cord has two free surfaces, one internal, which looks to its fellow, and one above, where it bounds the ventricle; and the free edge between those two surfaces is the part that is made to vibrate by the out-going current of air, as I shall explain to you shortly. This diagram, then, shows you the position of the vocal cords when we are silent, and you perceive that their vibrating edges are at a distance from each other and divergent behind, and the air that we expire passes by them, when we are in a state of health, without producing any sound whatever. But now, in order that voice should be produced either for speaking or singing, these edges of the vocal cords require to be approximated and put parallel to each other by certain specific muscles, which perform that office, and thus be placed in what is called the vocalising position. This is instantly done at the command of that marvellous and mysterious power—the human will. The expired air

Fig. 7.

View of the larynx during the act of phonation, as seen in the laryngoscope. The same parts above the glottis are seen as in Fig. 6, only that the glottis is closed whilst sounds are being uttered, and the larynx above the glottis forms a sort of hollow, with the walls somewhat approximated.

a. Vestibule of the larynx. *b.* Capitulum Santorini, below which is the arytenoid cartilage. *c.* Arytenoid commissure. *d.* Vocal process. *e.* Cornu of hyoid bone. *f.* Pharyngeal surface of cricoid cartilage.

now puts the free edges of the vocal cords into a state of vibration, and then sound or voice is immediately produced. The diagram I now

tures on the Laryngoscope, delivered at the Royal College of Physicians, by Dr. George Johnson, Professor of Medicine in King's College. Hardwicke & Co., 192 Piccadilly.

show you exhibits the position of the vocal cords in the act of producing voice. (See Fig. 7.)

Now, is it not a wonderful thing to reflect upon that all the exquisite music, and the variety of notes we hear in the voice of a great singer, and the expressive and delicate inflections and modulations of the voice, which we hear in a great orator or actor, are mainly produced by the condition and action of these two little cords, each but little more than half an inch in length? *

The more the vocal cords are relaxed, the lower is the note in the musical scale, whether in song or in the inflections of the voice in Elocution; and, on the contrary, the more they are tightened, the higher is the note that is produced. Alterations in the degrees of tension in the vocal cords are produced and caused by the action of specific and most delicate controlling muscles. But the larynx also plays its part in the production of all the varieties of notes in the musical scale. To produce the deepest note of the voice, the larynx is depressed about half an inch below its mean position, by which the aperture between the vocal cords called the *rima glottidis* (or chink of the glottis) is opened in its whole extent, and the tension of the cords is very slight. When the larynx is in the lowest position, the voice not only takes its lowest note, but from a diminished action of the air in its egress becomes scarcely audible. On the other hand, when the voice ascends from the lowest to the highest notes of the register of the chest voice, the larynx gradually rises until it reaches half an inch above its mean position, and the aperture of the *rima*, or chink, diminishes in breadth in proportion as the larynx ascends.†

I find it is stated in "Once a Week" that "Dr. Marcet, of the Brompton Consumption Hospital, has been examining the throat of one of the Tyrolese singers who have lately been warbling at St. James's Hall, the object of the inspection being to ascertain the physiological conditions which produce the beautiful falsetto notes for which the Swiss artists are celebrated. The observations were made by means of the laryngoscope. It is pretty generally known that the human vocal apparatus consists of a pair of membranes situated horizontally in the throat, and just touching at their edges. A drum head, with a slit across it, may convey a popular idea of them. In the act of singing, the lips of these cords, as they are called, are brought into contact, and they approach each other throughout their whole length and remain parallel. When they are set in vibration, by the passage of air through them, under these the ordinary

* A full report of Sir. G. Duncan Gibb's Lecture on "The Influence of Musical and other Sounds upon the Larynx, as seen by the aid of the Laryngoscope," delivered before the Musical Society of London, will be found in the Appendix.

† In November 1873, a wonderful operation was performed for the first time in the annals of surgery in the chief hospital at Berlin, by Professor Billroth. The patient, owing to malignant disease of the larynx, was utterly voiceless. After excising the diseased portion, Professor Billroth supplied its place with an artificial larynx and vocal cords, composed of indiarubber and metal. Voice and speech were restored to the patient, though, of course, the voice had a very abnormal sound. A full account of the operation, with a description and engraving of the artificial larynx, was published by Dr. Gussenbauer, at Berlin, in 1874.

conditions, a full chest note is emitted; but if they do not meet in their entire length, either a posterior or anterior portion of them remaining apart, the sound is no longer full, but feeble and shrill: the note emitted is what the stringed instrument player calls a harmonic, and what the singer calls a falsetto, or head note. The violinist who would bring out a harmonic, so touches a string that, instead of making it vibrate as a whole, he divides it into segments, each of which vibrates by itself, and emits the note due to its short length, instead of that which the full length of the string would yield. The same sort of thing seems to be done by the falsetto singer: the adept can at will shorten his vocal cords so as to pass instantly from any note to its harmonic. The muscular process by which this transition is effected is not clearly made out, so that it cannot be determined whether all singers are alike gifted with powers of head-singing equal to the Tyrolese, or whether Alpine melody grew out of peculiar capabilities of Alpine throats." I am indebted to Dr. Gordon Holmes for the subjoined illustration from his "Vocal Physiology," of the vocal cords in the act of producing the *falsetto*.

Fig. 8.

I have now, I think, given you a sufficiently full description of the vocal cords and the functions they perform; and to witness their movements in the act of vocalisation by means of the laryngoscope, as I have done repeatedly (and strongly advise you to do if you ever have the opportunity), is certainly one of the most wonderful and interesting sights that can be imagined.

I mentioned just now the *rima glottidis*, or glottis, as it is usually called, and told you it is the narrow interval or chink between the vocal cords. Its extent is greater than that of the cords, for it reaches across the larynx. It measures from before backwards usually nearly an inch, and across at the base, when dilated, about one-third of an inch in men, but in women and boys less. During inspiration the space is larger than in expiration. It forms two changes with its dilatation. In a state of rest the interval resembles in shape a spear-head, with the shaft placed backwards; when dilated it is triangular in form, the base of the interval being behind. It is provided with wonderfully delicate muscles, by which it is contracted or expanded, and assumes, according

to circumstances, a great variety of shapes. At that period of life when the boy becomes the young man, and the girl becomes the young woman, a marked change takes place in the size of the glottis, as well as in the character of the tone produced by the vocal organs. Usually, in less than a year at this period of life, the opening of the glottis increases in man in the proportion of five to ten, its extent being doubled both in length and breadth. In woman the change is not so remarkable in character; her glottis usually increases in the proportion only of about five to seven, which at once accounts for the much greater change which takes place at this time in the voice of man. As the glottis enlarges with the progress of years and the continual practice, on sound physiological principles, of public speaking, or reading aloud, the voice becomes stronger, fuller, and deeper. In woman, the voice always remains comparatively weaker and higher in pitch, her glottis being, according to the eminent physiologist, Richerand, a third smaller than in man. Sometimes we meet with instances of men retaining in mature life the effeminate, cracked, falsetto, disagreeable voice which marked the period of puberty. In almost every case where there is no organic defect or malformation, a single course of lessons under a good elocution master, acquainted with the anatomy and physiology of the organs of speech, will remove the evil. The epiglottis is the uppermost of the five elastic cartilages forming the larynx, and its office is to direct the expired sound, and to open and shut like a valve the aperture of the exterior glottis.

Such, then, is a brief description of the larynx and its functions, and these are manifestly so highly important in connection with the production of voice, that the necessity is apparent to all, that care should be taken by every one, but especially by the public speaker or reader, to avoid contracting bad habits in speaking or reading, which may in any way injure so wonderful and delicate an organ.

I have now to speak of what I may term the influence of the auxiliary organs on the voice. The variation of the length of the trachea, as the prefixed tube, seems to have but little influence on the note produced in the larynx. It is admitted, however, that the elongation of the superadded tube above the glottis facilitates, by the descent of the larynx, the production of low notes, while its shortening, by the ascent of the larynx, favours the production of higher notes.

There are two little cavities, readily seen in many persons as dark lines on the outer margin of each vocal cord, between the latter and the regulators of the glottis. These are called the *ventricles* of the larynx. Sir G. D. Gibb says it is a curious fact that in most negroes a view can be obtained of their interior, from the obliquity of their position in that race. The chief office assigned to these cavities is to afford sufficient space for the vibration of the vocal cords. The ventricular sacs, moreover, appear to supply the vocal cords with the requisite amount of moisture while they are vibrating. The French physiologist, Savart, maintained that the air may vibrate in the ventricles, independently, and may produce sounds in such cases, when the other elastic parts are incapable of sufficient tension.

Let me now ask your attention to this diagram, to which I shall have to refer not merely in this Lecture, but when I come to speak of articulation and impediments of speech. (Fig. 9.)

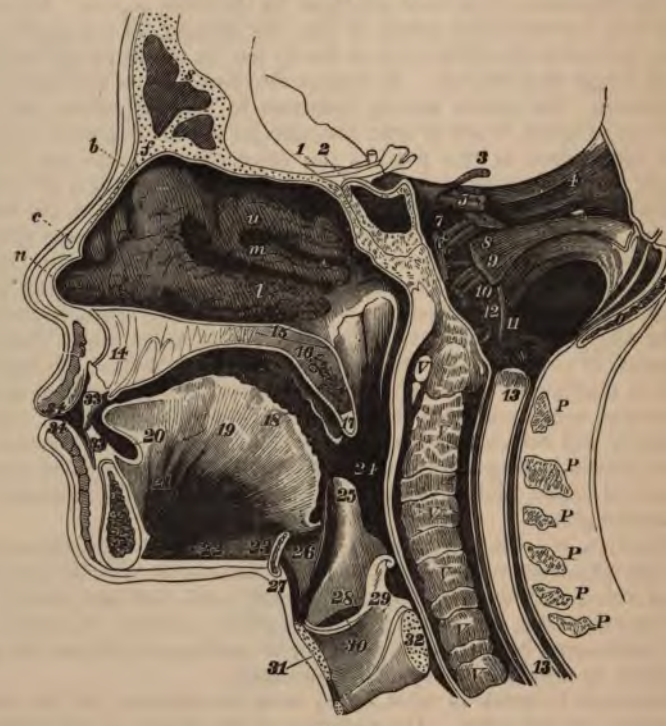


Fig. 9.

Median section of the head ; *F*, frontal bone ; *S*, frontal sinus ; *B*, bone of the nose ; *C*, cartilage of the nose ; *N*, external nostril ; *U*, upper spongy bone ; *M*, middle spongy bone ; *L*, lower spongy bone ; *O*, occipital bone ; *V*, vertebræ ; *P*, the spinous processes ; 1 to 12, the cranial nerves ; 13, the spinal cord ; 14, superior maxillary bone ; 15, hard palate ; 16, soft palate ; 17, uvula ; 18, tonsil ; 19, tongue ; 20, frænum ; 21, genio-glossus ; 22, genio-hyoideus ; 23, hyoid bone ; 24, palato-pharyngeus ; 25, epiglottis ; 26, hyo-epiglottic ligament ; 27, hyo-thyroid ligament ; 28, superior ligament of the glottis ; 29, arytenoid cartilage ; 30, inferior ligament of vocal cord ; 31, thyroid cartilage ; 32, cricoid cartilage ; 33 33, incisors ; 34 34, lips.

It represents, you see, a sectional view of the human head, from the central line at the top of the skull to where the larynx terminates. Now, much of the *resonant* quality of the voice is influenced, not merely by the state and size of these ventricles of the larynx, of which I have just spoken, but by the dimensions and condition of the fauces, the oral and nasal cavities, and the development of those hollows in the long part of the forehead, marked S, and which are called the *frontal sinuses*. The eminent physiologist, Professor Owen, is of opinion that that want

of resonance for which the voices of the natives of Australia are so remarkable, is most probably owing to the fact that the frontal sinus is not fully developed in that race. It may thus be considered that the parts above the glottis, in regard to the production of these secondary vibrations of sound which we term resonance of the voice, serve (to use the comparison of the late Dr. Hunt) the office of a short speaking-tube.

Much also depends on the proper expansion and position of the chest, for when this is rightly carried out, not only can you then hear the vibrations of the voice in singing or speaking, but if you place your hand on the chest, you can actually *feel* that the whole cavity of the thorax is resounding within.

The influence of the epiglottis, too, must not be passed over unnoticed. When it is pressed down, so as to cover the larynx, vocal sounds are rendered deeper and rather duller. Müller states, "in uttering deep notes, we evidently employ the glottis in this way; such, at least, seems to me the object of the depression of the tongue, when, endeavouring to produce very deep notes, we press down the head."

An eminent Italian physiologist, Bennati, remarks that the soft palate rises and assumes an arched shape in the formation of low notes, and sinks in those of higher notes.

The *uvula* keeps its normal position in the lower notes of the voice, but nearly disappears from sight in the production of the highest notes. The importance of this organ in regard to the tone of the voice is very considerable; for if it be of unusual size or deficient in contraction power, the purity and power of the voice are greatly impaired. According to the same authority, the *tonsils* also swell and approach each other when high notes are being produced.*

Dr. Carpenter, to whom we are indebted for one of the best works on mental physiology, as well as physiology generally, when treating in his "Principles of Physiology" of the degree of precision with which the muscular contraction of the glottis can be adapted to produce a designed effect, says, "The natural compass of the voice in most persons who have cultivated the vocal organs, may be stated at about two octaves or twenty-four semitones. Within each semitone, a singer of capability could produce at least ten distinct intervals; so that the total number, 240, is a very moderate estimate. There must, therefore, be 240 different states of tension of the vocal cords producible by the will; and, as the whole variation in the length of the cords is not more than one-fifth of an inch, even in man, the variation required to pass from one interval to another, will not be more than $\frac{1}{1200}$th of an inch. And yet this estimate is much below that which might be made from the performance of a practised vocalist. It is said that the celebrated Madame Mara was able to sound 100 different intervals between each tone. The com-

* Since the above was written, I have had the privilege of seeing a most ingenious working model of the larynx, just designed (1875) by Mr. Edmund J. Spitta, late demonstrator of anatomy at the school of St. George's Hospital, illustrating his view of its various movements, and constructed by Mr. Hawkesley. A full description of it will be found in the Appendix.

pass of her voice was at least three octaves or twenty-one tones; thus the total number of intervals was 2100, all compressed within an extreme variation of one-eighth of an inch; so that it might be said that she was able to determine the contractions of her vocal muscles to nearly the seventeen-thousandth part of an inch."

The late Dr. Hunt stated in 1859 that some physiologists have endeavoured to calculate the changes of which the human organ of voice is capable, on the assumption that the number of changes must at least equal the number of muscles employed. Considering that at least seven pair of muscles belong to the larynx, and that they can act singly, or in pairs, or in combination with the whole, or with part of the next, they are, according to Dr. Barclay's estimate, capable of producing upwards of sixteen thousand different movements. When to the proper muscles of the larynx are added those attached to the cartilages and hyoid bone, which may act independently, or in co-operation with those of the larynx, the estimate would have to be very largely increased. But as all the respiratory muscles have directly or indirectly an influence in the production of the voice, the changes which they are capable of producing in the relative position of the vocal organs will scarcely admit even of an approximate calculation. The number of movements of which the vocal apparatus is susceptible, and the variety of tone which it can produce, may indeed be said to be beyond conception.

To students who may be desirous of investigating more fully and minutely the nature and action of the mechanism of the larynx in producing all the various elements of voice and speech, I recommend very strongly the admirable translation by Mr. Lennox Browne of the elaborate and interesting work by the eminent physician, Dr. G. J. Witkowski, of Paris, so fully and copiously illustrated, that no less than one hundred and forty-nine different parts of the throat and tongue are pictorially brought before the eye of the reader, and fully described by the author, and to which the translator has added some most valuable and original notes and observations.*

Before I leave the subject of the vocal organs, it may not be uninteresting to you, especially in these days, when Professor Huxley's Lectures, Darwin's "Origin of Species," "Descent of Man," and other works, have drawn popular as well as scientific attention so much to the various points of resemblance and difference between the anatomy and physiology of man and animals, if I touch briefly on the voice of animals, and the mode by which it is produced. In all the mammalia, the general structure of the larynx resembles that of man. The power and peculiar character of the cries or sounds made by various animals, such as the roar of the lion, barking of the dog, lowing of cattle, or bleating of sheep, &c., depend on different degrees of development of the vocal cords, and some peculiarity of structure in the larynx and other organs; for instance, the "howling" or "preacher monkey," of South America, though by no means large in size, yet possesses a voice which is capable of being heard at a distance of more than two miles. This extraordinary intensity and power of voice is

* Published, price 10s. 6d., by Baillière, Tindal, & Cox, King William Street.

produced by certain pouches connected with the larynx, and to a large drum-like development of the hyoid bone.* On the other hand, those animals which are wholly silent, such as the giraffe and armadillo, owe their inability to produce any sound to the fact of their possessing no vocal cords. If you wish to enter more fully into the interesting subject of the voice of animals, I would refer you to the works of Carpenter, Darwin, Cuvier, Lehfeldt, and Brandt, the latter of whom has treated especially of that order which has the closest resemblance to man—the *quadrumana.*

Birds differ most remarkably from all other classes in their vocal organs, in the fact that they possess a *double* larynx, that on the top of the trachea being partly cartilagenous and partly osseous, and its chief function that of regulating the function of respiration. The lower larynx, whence solely the voice of birds has its origin, is situated at the bottom of the trachea, and is formed by several of its lowest rings. It varies greatly both in form and structure, and possesses special muscles by which the distance between the vocal cords may be either lessened or increased. Just as we find certain of the mute mammalia without any vocal cords, so we find rare instances of voiceless birds, such as a few of the vulture tribe, that possess no lower larynx. The birds of song that so delight us with their melody, have no less than five pairs of muscles that act upon their vocal cords; and, moreover, possess at the inner edges of each compartment of the larynx an additional membraneous fold, called, from its shape, the semi-lunar membrane, which is of relatively considerable size in parrots, magpies, and other birds that can be taught to speak. My authority for all these statements is the eminent French physiologist, M. Savart, and to him I refer you, if you wish to enter more fully into all the curious and interesting particulars and differences in the vocal mechanism of birds.

When we descend to reptiles and the *amphibia*, we find the larynx of the mammalia, as it were, in a rudimentary condition, and their vocal organs, in regard to structure, exhibit considerable difference. The roar of the alligator, and the croaking of the frog, are alike produced by the vibration of their vocal cords; but snakes possess no vocal cords, and, consequently, can only produce a hissing sound, which is caused by the air being forced out through the narrow opening of the glottis. The French naturalist, M. Hanlé, has given a very elaborate description of the anatomy and physiology of the various families of reptiles, particularly in regard to their vocal organs.

Most fishes are mute, with certain very rare exceptions, of which the mackerel is one, for, if taken out of the water and seized with the hand by the lower part of the body, it produces a kind of moaning sound, which is caused by the friction of the bones of the larynx, as, indeed, may be distinctly seen, says Dr. Hunt, if its mouth be opened.

With regard to the sounds produced by insects, such as crickets, grasshoppers, bees, &c., the quaint remark of the French naturalist, M. Goureau, is generally applicable, that they are rather to be considered as *musicians* than *singers.* With most of them the sounds they produce

* Humboldt's Zoological Observations, vol. i. p. 9.

are caused either by the friction of their wings together, or their almost inconceivably rapid vibration in the act of flight; but the German entomologist, Burmeister, has demonstrated that in many of them, such as bees, wasps, and flies, the sounds which they make are not caused solely by friction, but by the air also passing rapidly through the thoracic air-holes. Some insects, too, like the death-watch, cause a sound resembling the ticking of a watch by striking against wood or other hard substances with their horny mandrils, which is generally believed to be a noise made for the purpose of attracting the mate; and others of the grasshopper tribe, such as the male *cicada* of Brazil, can, through the agency of certain *internal* organs with which they are provided, produce sounds which can be heard at an enormous distance, considering the minute size of the creature by which they are caused. The chief organ that forms this sound appears to be a strong elastic membrane that is stretched across a cavity, acted upon by opposing bundles of muscular fibres; and the resonance of the sound is further increased by external plates; and, to quote the words of Dr. Carpenter, "so effectually do they act, that a certain *cicada* of Brazil is said to be audible at the distance of half a mile, which is as if a man of ordinary stature possessed a voice that could be heard all over the world."

The subject of articulation is necessarily connected so closely with that of the formation of voice, that perhaps it ought to be discussed next in point of order; but, as I shall have to enter very fully into the nature of the various articulating organs and their respective functions, when I come to treat of the different kinds of impediments of speech and defective articulation, I shall reserve this portion of our inquiry until that occasion; only remarking, for the present, that by the articulating or enunciative organs, are meant those organs by which the stream of sound is so modified and acted on, after issuing from the larynx, as to produce the several letters which are the elements of human speech. A vowel is a simple sound formed by the impulse of the voice only, by the opening of the mouth in a particular manner, whilst a consonant is an interruption of the vocal sound, arising from the application of the organs of speech to each other; and all the articulating organs are found in the mouth, and consist of the *tongue*, the *lips*, the *uvula*, and *soft palate*, which are *movable*, and the *gums*, *teeth*, and *bony palate*, which are *fixed*.

But we have yet to inquire what is that organ by which the mind. not only conceives ideas and the language in which those ideas shall be clothed, but exercises the power of calling voice into existence, and by means of influencing the muscles which move tongue, lips, and other articulating organs, forms the various letters, and produces man's highest prerogative—the gift of human speech? This dominant organ is the brain, and the light that has been thrown upon its various mental and physical functions by very recent scientific researches and discoveries, has been of the most marvellous and important character. It has now been ascertained, says Dr. Julius Althaus, in his most deeply interesting article on "The Functions of the Brain," which appeared in the "Nineteenth Century" for December 1879, p. 1023, that the *medulla oblongata*

contains the nerve-centre which controls the formation of articulate speech, that is, the pronunciation of vowels and consonants in such fashion as to form words. These facts are well illustrated by the symptoms of a peculiar disease which, although it has no doubt always existed, has only recently attracted the attention of the medical world, and which consists in a wasting away of those nerve-cells in the *medulla* which preside over the functions just named. As the disease progresses, more and more letters of the alphabet become lost, the vocal cords become at length paralysed, and voice ultimately is completely lost. "But one of the most suggestive results of recent researches," continues Dr. Althaus, at p. 1028, "has been to show that the faculty of intelligent language, as distinguished from articulate speech, is situated in that portion of the hemispheres of the brain, which is called the third left frontal convolution, and its immediate neighbourhood. We have already seen that the pronunciation of letters and words is effected in the lowest portion of the brain, viz., the *medulla*, but this, and all the other inferior organs concerned in speaking, form only, as it were, the instrument on which that small portion of the brain's surface, which I have just named, is habitually playing. Lower centres are able to hear spoken words, and to see written words, but the intelligent appreciation of the connection which exists between words and ideas, and the faculty of expressing thoughts in sentences—that is, what the Greeks called 'logos'—only reside in the third left frontal convolution. This discovery was foreshadowed by Gall, but actually made by Broca." Well indeed may such discoveries as these be given in illustration of the remark of the late Charles Kingsley, which I quoted in my opening Lecture, that, "to the minute philosopher, few things seem more miraculous than human speech."

NOTE.—In a most interesting article by Mr. J. G. Romanes on "Animal Intelligence," which appeared in the "Nineteenth Century," for October 1878, he says: "So that all our lines of evidence converge to one conclusion, viz., that the only difference which analysis can show to obtain between the mind of man and the mind of the lower animals, consists in this—that the mind of man has been able to develop the germ of rational thought, which is undeveloped in the mind of animals, and that the development of this germ has been due to the power of abstraction, which is rendered possible by the faculty of SPEECH. I have therefore no hesitation in giving it as my opinion that the faculty of SPEECH is alone the ultimate source of that enormous difference which now obtains between the mind of man and the mind of the lower animals." If this be so, it is no wonder that in the earlier history of mankind, we continually meet with divine powers attributed to Speech. The idea of Speech as a divine emanation or energy first arose in the human mind in India. There can be traced continually in the old Sanscrit literature a deification of Speech, and this idea wherever it spread seems to have exercised a fascination on mankind.

LECTURE V.

Respiration and the proper mode of Managing the Breath in Public Reading and Speaking—Dr. Morell Mackenzie—Dr. Shuldham—Mr. Lennox Browne—Mr. Lunn, &c.

IN my preceding Lecture I endeavoured to give a general description of those portions of our frames which play so important a part in the formation of the voice and the articulation of the speech. In this Lecture I have to make you acquainted with what, from my own experience, as well as the testimony of others, seems the best way of using this wonderful and complicated vocal machine, so as to enable it to discharge all its various functions in such a manner as will not only afford pleasure and satisfaction to our hearers when we read or speak, but, at the same time, will contribute most to our own personal health and comfort.

I quite agree with a well-known physician,* when he says, "It is certainly great inconsistency to lavish all our care and attention in storing the mind with knowledge, and yet make no provision for cultivating the medium by which this knowledge may be made available to others." It is now, while the vocal organs are flexible, and the whole frame exults in the fresh and elastic vigour of early manhood, that you may cultivate the art of speaking, reading, and other branches of elocution, with such comparative ease to yourselves and such advantage to others. Now is the season when you can most profitably bestow attention on the cultivation of the voice, and the improvement of delivery, as well as the correction of those faults of accent and intonation, which in general spring from ignorance, inattention, or instinctive imitation. In a word, as I have said before, so now I say again with all emphasis and earnestness, the human voice, with its wonderful and varied powers, its infinite and delicate shades of expression, ought to have as much care and attention as we bestow on the development and cultivation of any of our other faculties.

From what I have observed in my own experience as a Public Lecturer in this College, as well as a private teacher of the art of Public Reading and Speaking, I really think few persons out of the medical profession reflect on the enormous space which the lungs occupy in

* Dr. Mackness on "Dysphonia Clericorum."

our frames, and how all-important their sound and healthy condition is to us. To nearly all those who soon break down from physical exhaustion after reading or speaking, I would say :—"How much of your lungs do you think you habitually use in this same act of breathing?" A very limited portion, I fear; in fact, just that portion which lies at the upper part of the chest, and no more: and what is the result when you attempt, thus breathing, to read or speak for any length of time? I fancy I can tolerably well describe what you experience. Do you not find that your breath very soon becomes exhausted, and being again taken rather hastily, and not sufficiently deep, the results which ensue are the following, with more or less aggravation according as the natural constitution is more or less robust: you feel a sense of weight at the chest, of general oppression, exhaustion, and weariness, and very possibly other and more alarming symptoms. And can you wonder at these disastrous consequences not unfrequently following? Can you feel surprised that your health should suffer by so wrong an exercise of such an important organ in the system? I want to impress upon you that *proper* breathing is *healthy* breathing; and that reading aloud, speaking, and singing are, when *correctly* performed, *most healthful, invigorating, and beneficial exercises to the body as well as to the mind.* If, however, from habit or inattention, you do not as a rule properly inflate the lungs, why, a *portion* only, instead of the *whole*, is brought into play, and the portion so overworked often pays the penalty for the additional labour imposed upon it, while the great mass of the lungs, being left unused and uninflated, is often marked by morbid symptoms of various kinds, which lead to serious diseases, of which the "clerical sore throat" is the most common.

Now, then, on this head alone, viz., the right management of the breath in respiration generally, but especially when reading aloud or speaking in public, there is much to be said. It is, in the first place, highly important that the speaker or reader should, both for the sake of complete ease and freedom in the performance of the function of respiration, as well as for the influence of those secondary vibrations of the upper portion of the trunk of the body, place himself in the *best position* for the discharge of the task he has undertaken—the position that is most favourable for speaking at the same time with energy and personal comfort. What, then, is this position? It is, in fact, just the attitude in which the drill-sergeant would make you stand—the chest thrown fully open, and kept properly expanded by the shoulders being thrown back and the head held easily erect. Do not here misunderstand me. I do not mean to assert anything so absurd as that a man should always stand in the same position. But the speaker ought to have a normal position to which he habitually returns after every brief deviation from it. These deviations may sometimes be for relief, by a slight change in the attitude, sometimes for the sake of expressing some particular emotion. But I again strongly urge upon you that this is to be the normal and habitual position; because it is that which is the most favourable for the full and free inflation of the lungs in consequence of the expansion of the chest; and also for the production of those secondary vibrations which tend to increase the power and volume of the voice. Above all things, then,

avoid the habit which so many men have, who have never received any training in the art, or at all considered the subject, of advancing on a platform to the railings in front, leaning upon them with one or both hands, and making that their normal position. With the *larynx* and chest so contracted, nothing can be more ungraceful and nothing more destructive to all energy and freedom in speaking.

Mr. Lennox Browne says very truly that the lungs may be primarily expanded or inflated in three different ways, viz.:—(1.) By pressing them downward against the lower wall, which is purely muscular and elastic, and has on its opposite or inferior side soft and yielding parts. In this manner the shoulders remain unmoved, and the chest-walls are gradually dilated from below upwards. (2.) By pressing the lungs outwards against the more or less elastic framework of the ribs. In this method also the upper part is not brought into movement. (3.) By drawing the lungs upwards with the collar-bone (clavicle) and shoulder-blades (scapula), those parts which are fixed in the first and second methods.

The first way is called the abdominal or diaphragmatic (after the muscles which regulate the movement); the second is known as the lateral, or better, as the costal (costa, a rib); the third as the clavicular, or scapular. All breath-taking, alike in speaking, reading, singing, and in ordinary life, should be diaphragmatic or abdominal. Inspiration should commence by the action of the abdominal muscles, and the descent of the diaphragm—in other words, by pushing forward the

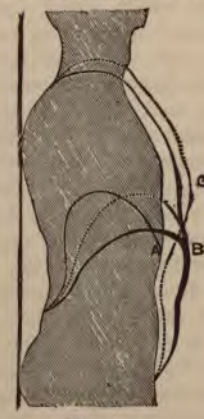


Fig. 10.

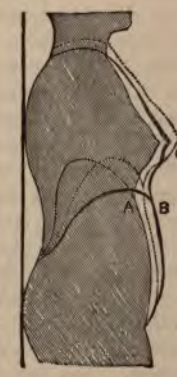


Fig. 11.

walls of the abdomen and chest. As the lungs inflate with the descent of the diaphragm, the inspiration, being prolonged, becomes lateral, and the ribs expand on all sides equally, but the shoulder-blades and collar-bone still remain fixed.* If respiration be further and unduly pro-

* I advise all who wish to have a clear knowledge of the process of respiration, and indeed of vital functions generally, to study the admirable "Science-Primer on Physiology" of Professor Michael Foster, or the "Elementary Lessons" of Professor Huxley, both published by Macmillan.

longed, it becomes clavicular; but clavicular breathing is a method totally vicious and to be avoided. By it the whole lower part of the chest is flattened and drawn in, instead of being distended; consequently the lower or larger part of the lungs is not inflated. It is a method never exercised by nature in a state of health, but only when from disease, either the abdominal or chest muscles cannot act; and it is the method least efficacious in filling the lungs, as it is the one calculated most to fatigue the chest; for it compresses the vessels and nerves of the throat, and this leads to engorgement and spasmodic action of the muscles. The lateral method is more commonly exercised by women than by men, and is, to some extent, considered necessary to them; for in women the *sternum* or breast-bone is always pushed more forward than in men; but it is an error to suppose that the clavicular method is ever necessary to either sex in a state of health. (See Figs. 10, 11.)

The above diagrams illustrate the varying capacity of the chest, according to the method in which the lungs are inflated. The front outline A, of the shaded figure represents the chest after complete expiration; the black continuous line B gives the increase in size of the chest and the descent of the diaphragm, indicated by the curved transverse lines, in full abdominal respiration. The dotted line C, shows the retraction of the diaphragm and of the abdominal muscles in forced clavicular inspiration. The varying thickness of the line B, indicates the fact of healthy breathing in man being more abdominal than in woman. The outlines of forced inspiration in both sexes are remarkably similar.

In sleep or repose respiration goes on with regularity; but in speaking, or singing, there is always a certain struggle between the inspiratory and expiratory muscles. It is clear that, as the elasticity of the opposing parts is least in the clavicular, and greatest in the diaphragmatic respiration, the resistance is in the same relation greatest in the former method, and consequently the fatigue experienced by this method is in proportion increased.*

In regard to expiration in speaking and singing, which is not less important than the act of inspiration, Mr. Lennox Browne very justly remarks that "the expiration should be equally easy, not wasted, jerky, or in gasps, but steady and gradual; for it is on the extension combined with the regularity of expiration, that the intensity or power, the steadiness and duration, of vocal vibrations depend. And here it may be remarked that he is the best singer (and it is almost needless for me to add the best reader and speaker also) who can so control the expiration, that the least possible amount of air sufficient to cause vibration is poured with continuous effect upon the vocal organs.† Hence, as one so well knows, the greatest singers appear to have an inexhaustible supply of breath. The method of respiration I have indicated as the

* "Medical Hints on the Management of the Singing Voice," by Lennox Browne, F.R.C.S., pp. 14, 16. London: Chappell & Co. Price 1s.

† The direction of Senōr Garcia, to practise his voice with a lighted candle before his mouth, is known to many. If the flame be extinguished, or even wavers, it is a sign that too much air is being expended.

natural, and therefore the best, was the one taught by the Italian school of the last century. There is just as much teaching of what may be called the decorations of the voice in the present day as then; but the art of forming a solid basis of voice by long exercise on a right method of breathing, seems to be almost lost, or, if not lost, is overlooked.*

Dr. Shuldham, in his valuable and interesting work on "Clergyman's Sore Throat," takes precisely the same view of what constitutes true and healthy respiration; for, in language quaint but forcible, he says, "Here are the lungs waiting to be stocked with air, warehouses ready to be filled in, basement first, or second story: there are the cranes, pulleys, and ropes ready to do the storage. Which is the most important part of our warehouse—which will stretch most to accommodate the goods? Why, the basement. The bases of our lungs fill best, most easily, and the parts below the bases are the most accommodating: therefore that form of breathing called by some authors the abdominal, and by others the diaphragmatic, is the one which should be adopted for all physiological reasons. The bases of the lungs rest on soft, yielding structures. The diaphragm is a large muscle that separates the lungs from the abdominal viscera: it is, in fact, a kind of lift between the upper story of the chest and the lower story of the abdomen; but, though it constantly goes below into the abdomen, it only carries the same passengers, and these are the lungs. When we take in a deep breath, the lungs expand and down goes the diaphragm lift, with the lungs resting on the upper surface; when we let out air from the lungs, up goes the lift, and carries back its passengers quietly and with great care.

"But there are other ways of breath-taking besides the use of this muscular lift. There is the lateral or costal method, or breathing by the ribs, and there is the clavicular or breathing by the collar-bones. Now, when we mark out all these methods specially, we do a right thing, for we individualise the methods and draw attention to the physiology of breathing; but truly there can be no breathing by the diaphragm without some use of the ribs and the muscles that set those ribs in motion; therefore these two forms verge into each other, only with this difference, that the use of the diaphragm should be thought of first, and the use of the ribs should be an after-thought in this great act of breathing. In the effort to fill the lungs with air we find that as there is less opposition to lung expansion from below, than from the bony corset above and at the sides, therefore to breathe by the diaphragm is less fatiguing, and also allows of greater lung expansion. Can we hesitate, then, to choose it?

"The breathing by clavicle or collar-bone is wrong in every way, and we believe that really it is not often put into practice, for one good reason, viz., because it is a difficult method and requires great muscular effort. As the *apices* of the lungs are encased by unyielding upper ribs and stout muscular tissue, we can at once see that lung expansion in this upper story can never be great, nor easy of management, and therefore breath-taking by the collar-bones should never be practised, as its results are disastrous to health and voice production. It leads to muscular strain, inartistic use of voice, weakness, and finally perhaps to

* Lennox Browne's "Medical Hints on Management of the Singing Voice," p. 17.

loss of voice, with irritation of pharynx, and thus to 'Clergyman's Sore Throat.'" *

Nor are Dr. Shuldham's remarks in regard to the necessity of properly controlling the expiration of breath, in order to produce the best effect when reading, speaking, or singing, less true and appropriate; for he says:—"The breathing should be handed to the care of the diaphragm and ribs, and therefore ribs and diaphragm should again do their service in driving out the air from the lungs. Both processes require judgment. To take in breath is to provision one's self; to let out breath is to part with one's stock. Unless the lungs are well provisioned with air, we cannot carry on the business of speech or song effectively; and unless we part with our stock with judgment, our respiratory affairs become embarrassed, and in desperate cases become bankrupt. In plain English, an artist must learn to expire, to part with breath, just as much as to inspire or take in breath. His inspiration should be quietly made, without effort and without sound; the shape of the mouth should in the very act of speaking be moulded in harmony with the different vowel sounds. The head should be erect, the muscles of the neck free, the shoulders thrown back, the chest thrown forward, and both chest and abdomen free from all restraint of tightly-fitting dress. Then, as the air is rightly taken in, the muscles of the abdomen should relax, and the speaker or singer should *almost feel* the diaphragm descending, the ribs rising, and the abdomen filling out. I say *almost feel:* he should never be *painfully* conscious of this act of breath-taking, as then it will become at once a forced muscular effort. Instead of a second nature acquired by art, it will, by arresting the speaker's attention, interfere with the perfect finish of his speech or song. The breath-taking should never be spasmodic nor hurried. This comes of too frequent inspirations and lack of art; this leads to the panting sounds of inelegant speakers; this brings about rapid fatigue of voice, and sooner or later develops the symptoms of 'Clergyman's Sore Throat.' The speaker or singer should regulate his inspiration according to his subject, his phrase, his power; his provision of air should not be too scant, nor yet should it overload his lungs. In very deep and prolonged inspiration, there is a tendency to part with the air too suddenly, as the muscular power that raised the ribs is being counterbalanced by those muscles that lower the ribs; for there is a constant interchange of force going on when breathing in and breathing out. If the act of inspiration is too prolonged, the act of expiration will be shortened; and what a speaker or singer looks for, is perfect harmony of adjustment, a balance that shall never be so rudely disturbed as to interfere with the practice of his art. I feel that this point has not been sufficiently dwelt on by writers on Elocution or Singing. The faults of too frequent and spasmodic inspirations have been pointed out over and over again, and the invariable lesson given has been 'Inspire long and deeply.' A good lesson, in truth, but it has its dangers, and I feel it is right to point them out. We would say, 'Inspire long enough for the musical

* Dr. Shuldham on "Clergyman's Sore Throat," 12mo, pp. 42-44. London: Gould, Moorgate Street. Price 2s. 6d.

or elocutionary phrase that is to follow the breath-taking, not long enough to fatigue the lung tissue or the inspiratory muscles.' Yes, truly 'fatigue;' as, though the strain is but short-lived, yet, if continued, it leads to this condition.

"The expiration should also be easy and without effort. When the air leaves the lungs to be converted into sound, there should still be no strain, no visible effort; but the sound should flow out evenly, and without any consciousness on the artist's part of his possessing a larynx to warble through, or a pair of bellows to propel the sound. There should be even less effort in breathing out sound than there is in breathing in air. The artist may be, and must be, conscious of purity and intensity of sound, but this must be produced without visible muscular effort. All swelling of the veins of the neck and of the forehead, and all getting red in the face, point at once to the use of clavicular breathing and lack of art in voice production." *

We can hardly bestow too much attention, or devote too much time, to a full investigation and thorough comprehension of this most important branch of our subject; for, as Mr. Charles Lunn says in the fourth edition of his very interesting and suggestive little work on "The Philosophy of Voice" † (which I strongly recommend to every student of the art of singing or speaking): "Voice production affects the pulpit, the platform, the forum, and the stage; and the principles of restoration should be known to every national school teacher throughout the kingdom, and especially should they be known to every medical practitioner; for voice production embraces a far wider sphere than music, and penetrates where the latter never enters. It is said that 'prevention is better than cure;' by true use of voice, chest disease in many who have its tendency could be successfully warded off; and this because a greater consumption of carbon takes place, quickening circulation, and hastening digestion; so that true speakers and singers feel only hunger after work. Surely, as a question of health, the voice should be cultivated collaterally with the culture of words; both spoken words and vocal tone should grow up together, but each power should be taught in its specific mode. While medical men have often recommended the healthful exercise of song, they have not (with rare exceptions, I would remark), made their word of the worth it might be made, by troubling to go deeper into the question and deciding what work is right work; this they should now do. We know how important it is to change the air we breathe, so that what we take in be not vitiated; how much more important, then, that the air within us be pure, and not potable poison; yet all cannot be thoroughly vitalised within us, unless we take violent bodily exercise or obtain true use of voice." Further on, Mr. Lunn states that, in his opinion, "the whole gist of study may be summed up thus: Hold the breath on deep inflations; by ceasing to will to hold, Nature sets the instrument in accurate action; let the involuntary pressure continue the sound; and by repeated use in such manner, the instrument will, in time, become habituated to right action,

* Dr. Shuldham, pp. 47, 48.

† Baillière, Tindal, & Cox, King William Street, Strand, London. Price 1s. 6d.

—a servant to our wills, instead of a tyrant crippling and frustrating our desires. It is strange that exactly at the same time German assumption was doing its utmost to destroy the little known in voice training, a medical man should be making experiments in Edinburgh, which ultimately resulted in the greatest scientific discovery affecting the science of voice production that has ever been put before the public, and which discovery conclusively supports, from a scientific point of view, the teaching of the ancient school of song. Dr. Wyllie's explanation of the use of the false cords and the ventricles gives the true solution to the right use of voice, the air in the ventricles acting somewhat analogously to the air which a trumpet-player imprisons in his cheeks; the greater reservoir of air keeps the lesser one always full, and the control of measured force from the greater is dependent upon the fulness of the less, this simply owing to the distribution of nerves. Now, no man can speak or sing with perfect self-possession and accurate response to will, unless he has masterful control over the respiratory apparatus; and no man can have this control, unless his organs of voice be rightly used—a corroborative proof, being the connecting link between Dr. Wyllie on the one side and Senõr Garcia on the other, is found in the fact that sound can be whispered at the false cords, the air escaping in an elongated hiss, while the true cords, being open, do not vibrate. The breath under these conditions is held back in sustained escape, and is consumed in about the same time as it would be consumed were a vocal tone accompanying it." *

Dr. Shuldham's remarks on this subject are well worthy of being quoted. He says: "When the breath-taker wishes to convert the air stored within his lungs into musical sound or intelligent speech, then comes 'the tug of war;' the expiratory muscles are engaged in driving out musical air, whilst the inspiratory muscles are busy in making the expulsion as slow as possible; there is a muscular antagonism going on, and this Dr. Mandl in his interesting work, 'L'Hygiène de la Voix,' calls the '*lutte vocalle*,' or vocal contest. We can see, therefore, that to make the contest as even as possible, and as little fatiguing as possible, in speech or song, the abdominal breathing should be adopted, for this allows the lungs to be fully expanded without laying extra stress on the intercostal muscles, and lets the shock of this 'vocal contest' fall on the soft parts of the abdomen, which yield to pressure, rather than letting all the violence of the '*lutte vocale*' fall on the hard and less yielding structures of the bony thorax. If the pressure is taken off the chest-structures, other parts concerned in voice production will suffer less, as, for instance, the larynx and pharynx; there will be consequently less fatigue of voice complained of by the use of abdominal breathing, and 'Clergyman's Sore Throat' may be written about but not prescribed for.

"In the exclusive use of the lateral method of breathing by the help of rib movements, or of the clavicular method, *i.e.*, by the help of the collar-bones, we shall find that the 'vocal contest' will make itself severely felt, and the evil consequences of these methods of breath-

* Lunn's Philosophy of Voice, pp. 67, 68.

taking will be fatigue of voice, irritation of pharynx, aching of chest-walls, and oppression of breathing; and these several symptoms will eventually lead. if the vicious method is persevered in, to hoarseness, congestion of pharyngeal mucous membrane, glandular inflammation in the whole vocal tract, partial lung congestion, asthma, and even heart disease.

"Here is a sufficiently long train of ills which follow the use of badly-managed respiration. With the knowledge of these facts before us, is it not wise to use this knowledge and avert the disastrous results? An incident in the life of Talma, the great French tragedian, is worth relating: it points a moral on the art of taking breath. It is quoted from M. Legouvé's 'L'Art de la Lecture,' a little book full of interest and instruction to all who value the reader's art. It is as follows:—'When Talma was still a young man, he was acting in Diderot's *Père de Famille.* After the delivery of the celebrated passage, "An income of fifteen hundred a year, and my Sophie," he left the stage and went behind the scenes, exhausted, out of breath, and leaned against a side scene, panting like an ox. "Idiot!" said Molé, looking at him, "and you want to play tragedy! Come and see me to-morrow morning, and I will teach you how to personate passion without getting out of breath." Talma called on him, but whether the master failed in patience, or the pupil in docility, we cannot tell; at any rate he only half profited by the lesson. About the same time there was an actor of the name of Dorival, a spare, weakly fellow, without any power of voice, yet nevertheless he played tragedy with a certain amount of success. "How can the wretch do it?" said Talma; "I am ten times as strong as he is, and yet he tries himself ten times as little as I do. I will ask him his secret." Dorival put off the question with the gently sarcastic reply, which, by the way, smacked somewhat of jealousy: "You are so successful, M. Talma, that you do not require any lessons." "I will make you give me some, for all that," whispered Talma to himself.

"'One day, as Dorival was playing Châtillon in *Zaïre*, the young man (Talma) hid himself—where do you think?—in the prompter's box, so as to see and hear unobserved. There, crouched in obscurity like a beast of prey in its den, he watched every movement, took note of it, looked, listened, and after the famous declamatory speech in the second act, left the box, exclaiming, "I have it, I have nailed him" (*je l'ai pincé*). What had he discovered? That Dorival's whole art consisted in a certain talent for taking breath before the lungs are completely emptied of air (I copy one of Talma's own notes); and to prevent the public from noticing these frequent inspirations, which would have marred the even tenor of his speech, and arrested the current of his emotions, he made use of them especially before the A, the E, and the O sounds, that is to say, at the time when his mouth being open, he was able to breathe lightly without the audience perceiving it.'

"Talma might, it is true, fill his lungs completely and control the management of his breath, but it is clear that he had by his observations only discovered part of the secret and the golden rule of all, the disclosure of which we owe to a great English tragedian, as we shall shortly see, and without which the right art of managing the

breath is only partially acquired, appears to have been unknown to the French tragedian."

Dr. Shuldham's closing remarks in this chapter are well worthy of being quoted. "We see," he observes, "what an important part respiration plays in the art of speaking. Its rules are the only ones which should never be violated. The actor once launched forth in a passage full of movement, carried away by emotion, by anger, by tears, may forget the laws of punctuation, set aside full stops and commas, but he must always be master of his breath, even at the very time when he seems to lose it. A good actor has no right to be out of breath, except for dramatic effect. Talma had reduced all these rules to one emphatic maxim: 'The artist who fatigues himself is but an indifferent artist.'" *

* Dr. Shuldham, pp. 50–53.

LECTURE VI.

Testimony of the late Rev. A. S. Thelwall—Quotation from the Rev. J. Howlett's Work on "Reading the Liturgy"—"The Great Secret" of Respiration, and the history of its transmission—Extracts from the recent Works of Mr. Sergeant Cox and Professor Frobisher—Sanitary advantages resulting from the Mode of Respiration here described—Testimony of George Catlin, the North American traveller—Emmanuel Kant and De Quincey—Causes and cure of "Clerical Sore-Throat—"Dr. Shuldham—Dr. Abbotts—Control of the Breath in Expiration—Opinions of Professor Hullah and Mr. Kingsbury—Summary rules for the management of respiration in Public Reading, Speaking, and Singing.

NOW, then, I come to a subject of paramount importance in every way, the right mode of managing the breath in speaking or reading. Nothing can be more hurtful to the pure quality of the voice, and nothing scarcely more injurious to the *larynx* and the *lungs*, than the habit of gasping in the air without any system or method by the open mouth. Take this as a golden rule, that the breath should, not merely when reading or speaking, though *then* I *hold it indispensable*, but at all times, and under all circumstances, be taken into the lungs *only through the nostrils*. I assure you most earnestly that if there be any tendency to disease or weakness of the *lungs* or of the *larynx*, *trachea*, or *bronchial tubes*, the observance of this rule is of vital importance to health—nay, I am sure I am not going too far when I say it is in some extreme cases a matter almost of life or death. Believe me, that almost all the injury which clergymen and public speakers do themselves in the discharge of their duties in the church or on the platform, arises from this very common, but most erroneous, habit of gasping or pumping in the air through the open mouth.

This habit of taking in the air only through the nostrils has very great and very many advantages, and I have also reason to know, that this great but simple rule in respiration has not only been regarded in the light of a grand secret, but actually *sold* as such by some teachers of elocution under a promise—nay, in some cases under an *oath of secrecy*, as if it were peculiar to themselves. I cannot do better here than read you a letter on the subject in my possession, written in the year 1861, by my late friend, the Rev. A. S. Thelwall, who was the first appointed Lecturer on Public Reading and Speaking in this College, and who ful-

filled all the duties of his office here, from his appointment by the Council in the beginning of the year 1850, till his death fifteen years ago. The letter places the matter in its true light, and contains so many excellent hints that I make no apology for reading it to you in full.

"The importance of the habit of taking in the breath only through the nostrils, on which Mr. Brock insists in his letter of October 2, cannot be well overrated; but I beg leave to observe, that though Mr. Broster might make a great secret of it, and exact a promise, if not an oath of secrecy, from those to whom he imparted it, the rule itself, for more than half a century, has been no secret. It was insisted upon by my late father, and imparted by him to all his pupils from the year 1802, when he first began to give instruction on elocution, really scientific, both by public lectures and by private lessons. I myself learned from him to form the habit at that early period, and I have adhered to it (and felt the very great advantage of so doing) ever since. I have imparted it to several of my brethren in private; and in my Lectures at King's College (commencing in the beginning of the year 1850), I have always given it great prominence; and I have explained the importance of it very fully, on what every medical man would acknowledge to be scientific principles. Moreover, I have openly expressed my conviction that this was the rule, which (as *a great secret*, and even under an *oath of secrecy*) was sold at a considerable price, not by Mr. Broster only, but (as I understand) by more than one teacher of elocution besides. Some medical men, looking at the subject on merely medical principles, and in a medical point of view, have seen the importance of the same rule, and enjoined the strict observance of it upon their patients; so that, in the medical profession, it has certainly been no secret.

"I would add that (excellent and important as this rule is) there are other rules connected with it which need to be observed in order to insure the full benefit of it,—such as the taking and keeping of that position which is most favourable to the free and full inflation of the lungs; and taking advantage of every legitimate pause to take in a fresh supply of air; for, in whatever way the speaker may take in his breath, if he goes on speaking to the end of it, his speech will become both laborious and inaudible. Moreover, if he be not carefully attentive to distinct articulation, the best mode of managing the breath will not suffice to make him intelligible to any large portion of his congregation.

"In short, it ought to be well understood, that really good speaking depends on constant attention to various rules, and to a great number of minute particulars. And at least nineteen persons out of every twenty require judicious instruction and careful training—and persevering application on their own part,—in order to make them good readers. I know by my own experience and observation that all these three things are indispensable—except in some very extraordinary cases. And it is a well-known historical fact, that the greatest orators have attained to excellence only by great exertions and persevering toil. So that, while it has been said, '*Poeta nascitur, non fit*,' it might almost be said, on the contrary, '*Orator fit, non nascitur*.' He must, indeed, have some-

thing in him for instruction and labour to work upon; but Demosthenes was not born a rhetorician.—I remain, &c.,

"A. S. THELWALL."

You notice here, that Mr. Thelwall speaks of this mode of conducting the process of respiration having for a long time been kept and sold as *a great secret* by certain teachers of elocution. The late Rev. J. H. Howlett, who was for many years Chaplain of Her Majesty's Chapel at Whitehall, and an excellent reader, published shortly before his death an admirable little work on clerical elocution, entitled "Instructions on Reading the Liturgy," and in the preface to it, at page 21,* occurs the following passage:—"A suggestion for diminishing the exhaustion produced by loud speaking, reading, and preaching has lately been brought into public notice, and is so *very important* that it ought to be made known to all who wish to acquire the best management of the voice, and it is this, *inhale always through the nostrils*, instead of through the open mouth. The breath, when drawn through the mouth, absorbs the saliva, and renders the palate and fauces dry and clammy. This unpleasant effect is commonly felt on awaking in the morning by those who sleep with their mouths open, either through a cold in the head, peculiar position in bed, or through natural obstruction in the nostrils. In the case of the speaker, reader, or preacher, the dryness of the mouth renders more exertion necessary and increases the fatigue. The cause of this fact was for many years not duly noticed, and the knowledge of it was *the great secret*, which became very profitable to a late eminent and successful teacher, who communicated it only under solemn promise that it would not be revealed." Mr. Howlett was one of my old and valued friends, and in the course of conversation once gave me the history of the origin and transmission of this "secret" in elocution, which, as I have never yet seen it in print, may not be uninteresting to you, if I take the opportunity of relating.

In the early part of the present century, there was a very eminent tragedian of the name of George Frederick Cooke, who at one time seemed likely to be a formidable rival even of John Kemble himself. Among other qualifications for success in his profession, Cooke possessed a singularly powerful, melodious, and expressive voice, which, even after great exertion on the stage, never showed any signs of hoarseness or symptoms of flagging, and this, too, although it was notorious he led a life by no means characterised by prudence or temperance. Eventually, the scandal his irregular life created drove him to America, where he died. His conduct had alienated nearly all his old friends; but in his last illness he was attended and kindly cared for by a brother-actor of the name of Broster. Cooke, shortly before his death, while lamenting his lack of means to leave any pecuniary bequest as a proof of his gratitude for all Broster's care and kindness, told him that he yet thought he could leave him something, which, if well "worked," would be the means of bringing him a large remuneration. He then communicated to Broster the *secret*, telling him that he had found by

* "Instructions on Reading the Liturgy." By the Rev. J. H. Howlett. T. Murby, 32 Bouverie Street, Fleet Street.

always carrying on respiration through the nostrils he avoided any sense of fatigue to the vocal organs, however arduous his performance, and believed it was the means by which he had been able to preserve all the power and compass of his voice. He then advised Broster to return to England, and adopt the profession of a teacher of elocution, and only communicate the *secret* to his pupils on the payment of a large fee and a solemn promise, if not an oath, that it never would be divulged by them. As soon as Cooke was dead, Broster followed his friend's advice, and came to this country and announced himself "Professor of Elocution," soon had a large *clientèle*, realised a handsome income, and eventually was able to retire upon an independence to the Isle of Wight, where he died. One of the students in my class here last year told me a curious circumstance connected with Broster, which I think will amuse you. My pupil said he had been mentioning to a very old friend, the widow of a clergyman, the account I had given him of Broster and his success, and which I have just now been relating to you, when she said, "Well, the next time you go to King's College, you can tell your Lecturer something more about Broster which he may not know. When my husband was a very young man, more than sixty years ago, and about to enter into holy orders, he went to Broster for the purpose of receiving from him lessons in elocution, when, before the *secret* was disclosed, Broster not only made him pay the heavy fee he demanded, and give the required pledge that it should never be revealed, but made him sign a bond that in the event of his ever becoming a *Bishop* he should pay a further fee of a *hundred guineas*, and this was a course, Broster said, which he adopted with all his clerical pupils!" Shortly before his death, Broster imparted the *secret* to his friend, John Thelwall, who had been just then acquitted of a charge of sedition. Thelwall, therefore, relinquished the troubled career of a political agitator in those stormy times, and betook himself to the more quiet life of a lecturer and teacher of elocution, and became very eminent and successful in his new vocation. He communicated the secret to his son, the late Rev. Algernon Sidney Thelwall, who on his father's death carried on his profession, and, as I told you, was the first lecturer on Public Reading and Speaking ever appointed in this College. From the first session he lectured within these walls, he disclosed what was once guarded so rigidly to all his pupils, freely and unreservedly, deeming, as he said, this mode of always carrying on respiration to be so exceedingly important, not only as regarded elocution, but general health, that he desired to make it as widely known as possible. It was from Mr. Thelwall that I first acquired it; and there is not a single advantage which he said would follow from adopting the practice that I cannot most heartily confirm.

Indeed, the matter has now quite ceased to be a secret. In a very useful work written by Mr. Serjeant Cox, entitled "The Art of Writing, Reading, and Speaking,"* I find in a passage treating on the right management of the breath, at p. 96 of the second edition, the following remarks:—"There is an art in breathing properly, and it consists in breathing always through the nostrils, and not through the mouth. The

* Published by Horace Cox, Wellington Street, Strand.

uses of breathing through the nostrils are many. The air is filtered in its passage by the hairs that line the nostrils, and the particles of dust floating about are thus prevented from touching the sensitive organs of the throat; and you are saved many an inconvenient cough." (This remark of the author has gained additional significance and importance since the lecture on "Dust," recently delivered by Professor Tyndall at the Royal Institution, in which he expressed his belief that to the particles of dust floating about in the air of great cities, and often consisting of organic germs and the produce of decomposition, might be traced the origin of many zymotic diseases. If such disease-bearing particles can be arrested in their passage by the filtering apparatus which Nature has provided in the air-passages of the nostrils, and thus be prevented reaching more vital organs, I need not say how important it is that the mode of respiration I have spoken of should be always adopted.) Serjeant Cox then goes on to say:—"In breathing through the nostrils, the air traverses a small, long, and very warm tube before it reaches the windpipe, by which its temperature is raised to that of the delicate membrane on which it there impinges, and thus all inflammation or even irritation is avoided. But if you breathe through the open mouth, the air rushes in, carrying with it impurities that make you cough by their contact with the mucous membrane, while the cold irritates the sensitive organs and produces temporary inconvenience, possibly protracted illness. There is also another result of breathing through the mouth peculiarly unpleasant to readers and speakers,—the drying of the lips, tongue, and throat, which is the consequence of the contraction and closing of the salivary glands. Accustom yourself, therefore, to breathe always through the nostrils." The passages by which the air entering by the nostrils at the external orifices passes out at the posterior *nares* into the lungs, are shown by the illustration on the opposite page, for which I am indebted to Dr. Gordon Holmes, the author of an excellent work on "Vocal Physiology," published last year.*

It is also perfectly certain that the once "great secret," as Mr. Thelwall calls it in his letter, is now widely known and practised on the other side of the Atlantic; for very recently I had a work sent me from New York, on "Voice and Action," by Professor J. E. Frobisher, who is, I am informed, considered to be the most eminent teacher of elocution in that city, and it happened rather curiously that, on opening the book as soon as it reached my hands, the first passage my eye lighted on was the following, at p. 60:—"As soon as possible learn to breathe always through the nostrils instead of the mouth, as this process will never parch the throat or cause any irritation. This manner of breathing will dilate the nasal cavities, strengthen the muscles of the nostrils, keep the lungs perfectly healthy, and wonderfully improve the quality of the voice. Even when *walking*, especially if moving rapidly, learn to keep the mouth *firmly shut* and breathe *exclusively* through the nostrils. Lung and even other diseases are brought on more frequently from an open mouth, particularly when sleeping, than from almost any other cause. By putting the mind upon it with a *determination* to succeed,

* Churchill & Co.

the habit of keeping it shut can be acquired both for waking and sleeping hours; for the results of what is *resolutely* done in the *one* time will then unconsciously be carried into the other. There is, too, a *philosophy* in this breathing process, that perhaps need not be explained in a work of this character."

The "philosophy of this breathing process," to which Professor Frobisher alludes, is, I imagine, the same as that arrived at by the late Mr. George Catlin, the well-known author of so many works, recording

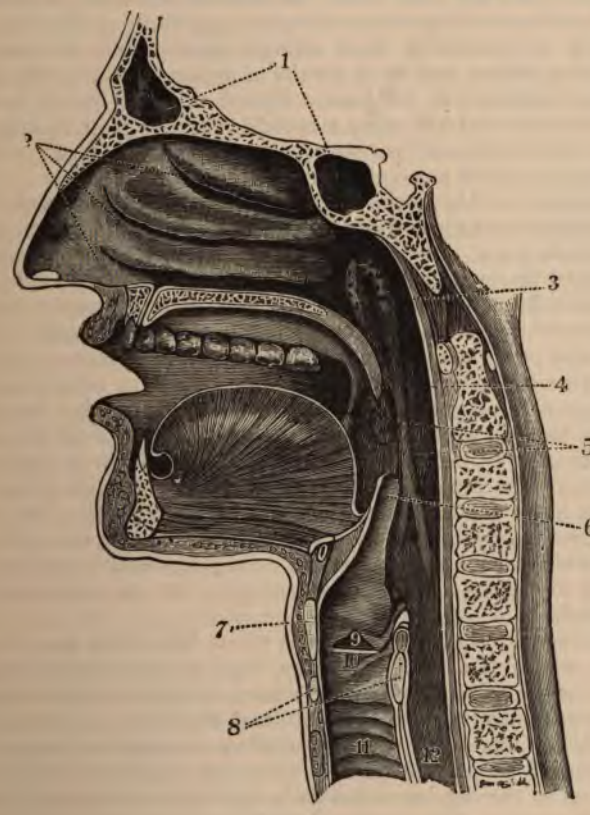


Fig. 12.

his travels and adventures among the North American Indians. His last work was one which was published under the title of "The Breath of Life,"*—and a very curious work it is in many respects. The author states, in his introduction to his book, that it is generally known in the reading portion of the world that he has devoted the greater part of his long life to visiting and recording the habits, customs, and appearances

* Published by Trübner & Co., Ludgate Hill.

presented by the various native races of North and South America; and that during those researches, observing the healthy condition and physical perfection of those tribes in their primitive state, as contrasted with the deplorable mortality, the numerous diseases, as well as deformities, in civilised communities, he was led to search for, and has been able, he believes, to discover the main cause leading to such different results. He further states, that during his various ethnographic labours amongst these wild people, he has visited no less than a hundred and fifty different tribes, containing more than two millions of souls; and therefore has had in all probability more extensive opportunities than any other man living of examining their sanitary system, and, if from those examinations, he has arrived at results of importance to the health and existence of mankind, he will have achieved a double object in a long and toilsome life, and will enjoy a twofold satisfaction in making them known to the world, and particularly to the medical faculty, who, he hopes, may turn them to good account.

The summary of Mr. Catlin's conclusions may be briefly stated to be the following:—that those tribes, where they have not contracted habits of intemperance and other vices from contact with the white man, are distinguished by remarkable health and vigour; that they are free from consumption, bronchitis, and other diseases of the respiratory organs; that they seem to have a singular immunity from fevers and infectious diseases, and preserve their teeth sound and white to extreme old age—and all these blessings, these wild children of nature believe, and Mr. Catlin expresses his conviction that they are right in that belief, they owe to the habit in which they are strictly brought up from the earliest infancy, of always breathing through the nostrils only—indeed, he says he has seen repeatedly an Indian mother watching her infant as it slept in its cradle by her side, and carefully pressing its lips together if by any chance they were apart, so as to secure the *habit* in her progeny, which enables them, as far as regards *health* and *vigour*, to command, to use the author's own language, the envy and admiration of the world.

Conversing with these tribes, among whom Mr. Catlin moreover says he never met with a case of idiotcy, deafness, dumbness, neuralgia, curvature of the spine, or other deformity, he found that this mode of breathing was universal with them all, and the reasons given by them for its adoption are, in Mr. Catlin's opinion, so sound and cogent as to be quite unanswerable. In substance they are as follows:—Man's cares and fatigues of the day become a daily disease, for which quiet refreshing sleep is a cure. The all-wise Creator has so constructed him that his breathing apparatus supports him, if rightly used, through that sleep, like a perfect machine, regulating the circulation of the blood, and the digestive functions, and carrying repose and rest from the brain to the extremity of every limb; and for the protection and healthy working of the whole machine throughout the hours of repose. He has furnished him with nostrils intended for properly measuring and regulating the temperature of the air that keeps alive the moving principle and fountain of life; and, in proportion as the quieting and restoring influence of the

lungs in sleep, when the air reaches them only through the passages of the nostrils, is carried to each organ and limb of the frame, so the very reverse is the case when the individual has the habit of sleeping and receiving the air into his lungs directly by the open mouth.

There is no animal in nature, excepting civilised man, that sleeps with the mouth open; and this usually is the case where his earlier life has been passed amid enervating luxuries and unnatural warmth at night, when the injurious habit is easily contracted. The physical conformation of man alone affords sufficient proof that this is a habit against nature and instinct, and that he was made, like other animals, to sleep with his mouth shut, supplying the lungs with vital air through the nostrils, the natural channels; and the strongest corroboration of this fact, says Mr. Catlin, is met with among the North American tribes, who, strictly adhering from earliest infancy to nature's law in this respect, show the beneficial results in their fine and manly forms, and their exemption from some of the worst and most fatal forms of physical and mental disease. The mouth of man was made for the reception of sustenance and the production of speech; but the nostrils, with their delicate and fibrous linings for purifying and warming the air in its passage, have been marvellously constructed and designed to stand guard, as it were, over the lungs, to measure the air and equalise its draughts alike in our hours of waking life as in those of repose. The atmosphere, charged as it often is with noxious particles of various kinds, is, in fact, nowhere pure enough for man's breathing till it has been passed through this mysterious, refining process; and therefore the imprudence and danger of admitting it in an unnatural way in undue quantities upon the lungs, and charged, it may be, with the surrounding epidemic or other infections of the moment, must be beyond all question. But the impurities of the air are arrested by the intricate organisation and natural secretion of the nostrils, and most frequently thrown out again immediately by the returning passage of the breath; and the air which thus enters the lungs by the nostrils is as different to that which reaches them by the open mouth as filtered water is from that in an ordinary pond or cistern.

Mr. Catlin goes on to say that he firmly believes if this mode of respiration were only as universal amongst us as it is amongst the wild tribes with whom he spent so many years of his life, we should soon find a wonderful diminution of those unhappily now most frequent and fatal maladies — consumption, bronchitis, quinsy, croup, and other diseases of the respiratory organs, as well as a marked improvement in the general health and vigour of the people. He concludes his work by giving the results of his own personal experience, stating that until the age of thirty-four he was of very feeble health, which his friends and physicians believed to be the result of disease of the lungs, and that up to that time he had been in the habit of breathing, whether sleeping or waking, as often by the open mouth as not. At that age he abandoned the profession he was following and devoted himself to exploring the vast wildernesses of America and their native inhabitants. Here it was that he first learnt what is the only proper mode of carrying

on respiration, and declares that since he has acquired the habit of the Indians of breathing always exclusively by the nostrils, he has, though sleeping often for nights together in the open air during his wanderings, exposed to the vicissitudes and changes of temperature of widely different latitudes, enjoyed, up to the time of writing his book, a robust vigour of health, and freedom from all aches and pains, to which he was, previously to acquiring the habit, an entire stranger; and he winds up by stating that the one sole motive which he has in publishing his book is, that he may make others acquainted with all the advantages which he has derived, and the simple, easy, and yet most important means by which he is firmly convinced all those advantages were gained.

The subject of Elocution is never once named, nor even incidentally glanced at, by the author throughout his whole work, and it is confined exclusively to all the sanitary advantages which he asserts will be gained, and the ills that will be avoided, by always using nature's own respirator (far superior to any artificial instrument), the nostrils, for the purpose of supplying the lungs with the requisite amount of air.

It is certainly rather curious to find these uncivilised children of nature thus carrying out a mode of breathing systematically, because they believe it to be attended by so many and great advantages; and to find the very same process, until comparatively a recent date, jealously kept as one of the refinements of Art, as a secret in Elocution, and sold as such at a considerable fee.

I can only say that my own experience is quite in accordance with Mr. Catlin's. I was more than thirty years of age when the late Mr. Thelwall communicated to me the once "great secret." Previously to that I was very liable, especially in winter, to attacks of cold, sore throat, hoarseness, and sometimes a complete loss of voice. But since following Mr. Thelwall's advice, and carrying on respiration as he directed, invariably by the nostrils, I can most truly say, although for about eleven months in the year I am using my voice, morning, noon, and night, in lecturing or reading in public, or giving instruction in Elocution to pupils, and consequently submitting the alleged advantages of this mode of respiration to no slight test, I am never conscious of any sense of heat, dryness, or fatigue in the vocal or speech organs; and the only effect of prolonged vocal exercise with me, is just that healthy appetite which would and ought to follow any physical exertion that is beneficial to the system. Exposed as I am, too, to constant sudden changes of temperature in going from heated or crowded rooms into the cold night air of winter, I scarcely, if ever, get the least cold, and never a cough; and all this I attribute entirely to my having been taught to use "nature's respirator," the nostrils only, in the act of breathing. Dr. Shuldham, in his "Clergyman's Sore Throat"* (pp. 58, 59), says, in reference to the alleged advantages of wearing moustache and beard:—"We cannot help thinking that too much importance has been attached to these appendages as respirators, and too little given to that common respirator of the human race, the nose. The beard is an accident of sex, nay, it is an accident of individual capacity for hair growing; but nature has

* Gould & Son, Moorgate Street, London, 12mo, price 2s. 6d.

been generous enough to give to all her children a nose. . . . The nose, then, being a common gift to all the human race, it must serve some good purpose: it was not made for purely ornamental conditions. The nose, in addition to its capacities as an organ of smell, was given us to breathe through, both for taking in and letting out air; it warms cold air, it purifies doubtful air; and this is all we can expect or hope for from the respirator. Let us, then, cultivate the art of breathing through the nose."

Again, Dr. Abbots, in his work on "Stammering and Stuttering," says at p. 29:—"The mouth has its own distinct functions to perform, namely, in connection with eating, drinking, and talking; in other words, to serve as a means of ingress for food, and of egress for the sound of the voice. The nostrils, on the other hand, with their beautifully designed passages and their various recesses, lined by a highly vascular fibro-mucous membrane, are destined for the purposes of smelling (through the numerous branches of the olfactory nerve distributed in the nasal fossæ) and of respiration. If this last-named fact were generally understood and properly appreciated, we should have a vast diminution in the number of cases of sore throat, cough, and various serious affections of the lungs; cases of temporary, often passing into permanent, deafness, would also be less frequent than they now are; caries, and other affections of the teeth, would, I believe, be rare, as compared with their present frequency, if people breathed through the nostrils." Mr. Catlin also expresses his belief that stammering may be frequently traced to a nervous hesitation and vibration of the under jaw when brought up from its habitual hanging position in persons who keep the mouth open, to perform its part in articulation.*

There is but one more authority I will cite in reference to this subject, and that is the great German metaphysician, Emmanuel Kant. In De Quincey's "Last days of Emmanuel Kant," at pp. 114, 115, you will find the following passage:—

"After dinner Kant always went out for walking exercise; but on these occasions he never took any companion; partly, as I happen to know, for this very peculiar reason—that he wished to breathe exclusively through his nostrils, which he thought he could not do so well if he were obliged continually to open his mouth in conversation. His reason for this was, that the atmospheric air, being thus carried round by a longer circuit, and reaching the lungs therefore in a state of less rawness and at a temperature somewhat higher, would be less apt to irritate them. By a steady perseverance in this practice, which he recommended constantly to all his friends, he flattered himself that he might enjoy a long immunity from coughs, hoarseness, catarrhs, and all modes of pulmonary derangement; and the fact really was, that these troublesome affections attacked him but very rarely. Indeed, I myself, by adopting only occasionally this rule, have found my own chest not nearly so liable as formerly to such attacks."

I have dwelt thus fully on the right mode of managing respiration, not only in public reading and speaking, but at all times, sleeping and

* Pitman, Gower Street, 1879.

waking, because I deem it to be of such vital importance to every class of the community, but especially to public speakers, preachers, barristers, readers, lecturers, actors, and singers; for of all such professions it may in most cases literally be said that the voice is "the means whereby they live," and to lose the voice, or have its quality impaired by hoarseness, is for the time frequently to lose the very means of subsistence. If there is a way by which the voice may be preserved, unimpaired in power and compass, even to a very advanced period of life, and the general health and vigour of the system maintained as well, surely it will be the wiser course for every man and woman to try persistently to adopt it, until by practice it has become an unconscious habit, carried out upon all occasions?

And now for the easy and simple modes by which the air may be made always to reach the lungs by the passage of the nostrils. There are two. Of course, when we are silent and the lips are closed as they should always be, easily, but yet firmly, when we are not using the voice, the air can only enter the lungs by the nostrils; and this happily is the way in which the generality of us are accustomed to breathe; for it is not very often, I think, that we meet with individuals who are always seen with the mouth more or less open. To say nothing of the irresolute, vacant, idiotic look which such a habit always gives the countenance, I can certainly, from my own observation of such cases, assert that such persons always have a tendency to hesitation, stammering, or other impediments of speech, or the voice is wanting in purity and clearness of tone, and there is a constant liability to colds, coughs, and other bronchial affections. But those persons who always, when silent, keep the lips closed, and so consequently breathe through the nostrils, are yet (unless they have been made acquainted with the art) generally in the habit, when they are called upon to speak in public or read aloud, of breathing by the open mouth, and even in this mode inadequately filling the lungs with air, and replenishing them on no kind of system. Dryness of the mouth, soreness of the throat (most frequently that form of inflammation termed "clerical sore throat"), hoarseness of voice, and a general sense of fatigue and exhaustion after prolonged and continued efforts of this nature, soon make them aware that something is wrong. Now, none of these ill effects would have been experienced if they had had recourse to the second method of supplying the lungs with air by the nostrils, which is this:—There is no occasion at the end of every sentence, or during the various pauses in a long sentence, to stop and close the lips, and then to take the breath by the nostrils; for if done to any great extent in this way, it is apt to be heard even at some little distance, and the sound is not agreeable. But if at the *moment* of taking in the breath, the upper surface of the tongue is just pressed gently but firmly against the middle part of the hard palate, it serves in that position as a barrier to prevent the passage of any air beyond. Then if the head and neck are very slightly drawn back, and the chest is properly expanded, a large amount of air enters by the nostrils, and in a very few seconds completely fills the lungs quite inaudibly; for not a sound should be heard even by the nearest bystanders.—This is the "great secret"

that was sold at such a heavy price by the older elocutionists to their pupils. But in order to inspire the requisite amount of air quietly, inaudibly, and yet effectually, the inspiratory effort should not be made with the external orifices of the nostrils, but at the back of the posterior *nares*, where the canal opens into the pharynx. By the former passage it is scarcely possible to avoid the inspiratory effort being both seen and heard, but by the latter the inspiration is as inaudible as it is invisible. Here, perhaps, as much as in anything, the old motto "*ars celare artem*" holds good; and a little practice may at first be required by some in order to acquire "the art to hide the art." But a single *personal* illustration of the way in which this ought to be done, shown you by an experienced teacher of Elocution is worth far more than any mere verbal explanation of the process: and such, each student amongst you in these King's College Classes will have from me when we come at the close of this course of Lectures to our individual practical lessons in the arts of public reading and speaking.

Professor John Hullah, who has for so many years filled the office of Professor of Vocal Music in this College, and after a long term of honourable service has only this year resigned, published lately a very useful little manual, forming one of the Clarendon Press Series, entitled "The Cultivation of the Speaking Voice."* There are some excellent remarks in it on that which is equally important to the public speaker, reader, and singer, viz., respiration, which I may well quote in this part of my lecture: "Though Respiration," says Professor Hullah, "must be made at intervals not infrequent, whether the voice be active or passive, the conditions under which it has to be made are not in both instances the same. When the vocal mechanism is at rest, respiration is made *regularly:* the lungs are filled with air, and emptied again at about equal intervals of time. But during speaking or singing this is not so: *in*spiration and *ex*piration must then (*both* of them) be regulated in extent, as well as in frequency, by the length and construction of the phrases, rhetorical or musical, or both, which have to be said or sung. Not only is the art of taking breath at certain intervals physically necessary, but when those intervals are dictated by the matter to be uttered, it may, *of itself*, become a powerful means of expression, and itself add largely to the force and clearness, whether of oratory or of song. The action of the lungs during speaking or singing would seem to differ from their action when the voice is at rest, chiefly in this:—that in the latter condition (as we have seen) inspiration and expiration are made at, or nearly at, equal intervals of time; whereas in the former the act of *in*spiration should be made as quickly as possible" (consistently with thorough inflation of the lungs, I would add) "and *ex*piration as slowly as possible. The first of these acts, though demanding some care, is not hard of attainment; the second, deliberate and controlled expiration, is somewhat more so. Both will be rendered easier, if we consider that the animal economy is as well cared for when expiration is the cause of sound as when it is not. Every particle of air, therefore, which a speaker or singer (in action) exhales *silently* is *wasted*—is some-

* Macmillan & Co., Clarendon Press, Oxford.

thing taken from the power and volume and ease of his utterance. As the sound of the violin reaches the ear the instant the bow of the skilful violinist touches the string, so should that of the voice at the instant expiration—the *bowing* of the vocalist—begins; no interval of time being left during which air may escape from the lungs, without being turned to account in the production of sound. Many speakers and readers, and even singers, disregard this; having taken breath, they give some of it out again *before their utterance commences*,—obviously with a loss of power."

I would summarise, then, all that I think can be said upon this branch of the subject in the following practical directions:—

Remember, in order to ensure personal ease and fluent utterance, that the lungs must receive in the way I have described a volume of air much greater than that which is taken in, in ordinary respiration. You must also avail yourselves of the opportunity afforded by grammatical or *rhetorical* pauses, which I shall explain hereafter, and always at the full stop which marks the close of a sentence replenish the lungs by taking in a fresh supply of air; for if, neglecting this regular and systematic replenishment of the lungs, you go on reading or speaking to the very end of your breath, you will find not only that your utterance becomes both laborious and feeble, but you will produce much less effect, with very much more of physical exhaustion, which, to say the least of it, is very bad economy. I think it is always best *before* beginning to read or speak in public to *thoroughly* inflate the lungs by a full, deep inspiration, and then by replenishment at the proper pauses to keep up the normal amount of air within the lungs as far as possible.

I need not, I am sure, stop to dilate at any great length upon the proper management of the breath in the act of expiration, being an essential element of Elocution, and, like the act of inspiration, an all-important consideration. The breath being, as I have shown you, the primary cause of vocal sound, and the lungs being nature's reservoir for the reception of air, and containing only a certain amount of it proportionate to their depth and extent, it is most incumbent on the speaker or reader to know how to *economise*, as it were, and make the most varied and effective use of that supply. Besides the personal sense of fatigue that will follow from an error in this respect, too large a stream of breath exercises an injurious influence on the pitch and quality of the voice, and, moreover, tends to destroy all purity and delicacy of tone, by the very efforts which are made to sustain the art of expiration.

In dwelling upon this portion of my subject, I do not think I can do better than quote the remarks of Mr. Kingsbury,* because, though his work professedly refers to singing only, yet in this respect all that he says applies with equal force and propriety to reading aloud and speaking: "Although we all know that in the common operation of breathing the air passes out of the lungs as quickly as it passes into them, yet it cannot too much be insisted upon that in singing" (and in reading aloud also, I would observe parenthetically) "the lungs must acquire the power to control the passage outwards of the breath; that is, instead

* Kingsbury, "On the Voice."

of the quick, gushing exhalation, as in breathing, the stream of breath must be rendered as small as possible, so that the sound may not only be prolonged, but that, too, with a degree of clearness of tone and completeness of control indispensable to perfect vocalisation. The difference will be at once evident by trying to produce a sound, emitting the breath as in the act of breathing, and it will be found that although the *larynx* may have been placed in the vocalising position, yet the sound will be of a disagreeable, husky quality, and of very short duration, for the lungs will have become exhausted almost instantaneously. If, on the contrary, the process be repeated at the same time that we endeavour to prolong the outward passage of the breath, the result will be a clearer and purer quality of vocal sound, together with a much augmented power of sustaining it.

"The vocal sound, then, does not require a large stream of breath, and I shall only give one example more in this place tending to show the advantages of a modified form of using it.

"A practised reader takes breath but seldom, and yet what a number of words he will pronounce, sentence after sentence, in the same breath; and when he does replenish the reservoirs within, it is done so quickly and quietly as to be almost imperceptible.

"This is equally required in speaking and singing, for all are performed by the same physical means; with this only difference, that in singing, the changes of articulation not being generally so frequent or so rapid, the vocal sound to compensate for this should be caused to *dwell* upon the vowal of the syllable or word expressed: thus the singer substitutes *sustained sound* for that which the speaker uses in more rapid succession; the reader, speaker, and singer alike requiring but a small stream of breath to effect a clear and elegant enunciation.

"Enough has been said, it is now hoped, to show the desirability of economising the breath in the production of the vocal tone. The pupil may rest assured that there is nothing so pernicious to the true development of the vocal sound or tone as a too profuse expenditure of breath. The smaller the stream the better, if it is the wish to acquire a really good tone, and likewise the facility of prolonging it."

These, then, are the remarks of Mr. Kingsbury, and of the soundness of the principles contained in them I am thoroughly convinced.

One of the modes by which the supply of breath is *wasted*, instead of being *economised*, I continually observe in the pupils I have had under my care, and it consists in the following error. Instead of *seizing* the sound, as it were, and articulating the very instant the mouth opens, the lips are suffered to remain apart for a few seconds before the pupil begins actually to read or speak. By this mistake much valuable breath is lost, and the sound of the voice most seriously injured in quality, to say nothing of the personal fatigue and speedy exhaustion caused by this erroneous habit. And now, as a means of fixing the rules I have been laying down firmly in your minds, I will practically illustrate my remarks to you by reading some few selections, with articulation clear and distinct enough, but committing the errors I have been warning you against. You will, I think, find by the great care I shall bestow

on the articulation of each word, I shall be perfectly audible even in the remotest part of this hall, but you will perceive in my reading that all the mistakes I am now pointing out and warning you against, have precisely the same results. Whether I only half fill my lungs with air, or whether I take the inspiration by the mouth, or whether I suffer the lips to be open for a second or two before I begin to read or speak, I shall equally injure the fulness of tone. What musicians call *roundness of voice* will be in a great measure gone; it will sound comparatively thin and flat, and you will hear that the power of conveying with anything like due effect the various passions or emotions portrayed in the piece which I am about to read, is almost entirely destroyed.

I will then read the same passage, taking care to inflate the lungs adequately, and properly economise the supply of breath I have thus obtained, and you will hear how very differently the whole of it will sound.*

I am inclined to think that these occasional practical illustrations in my own person, as I proceed with my course of Lectures, will serve materially to explain my reasoning, and tend perhaps more than anything else to fix the principles I am laying down firmly in your memories.

* A passage from one of Burke's speeches was here read by way of illustration.

LECTURE VII.

Analysis of the elements of the Human Voice—Professor Hullah's suggestions in regard to the best mode of Developing and Cultivating the Speaking Voice—Different degrees of Aperture of the Mouth and the Shape taken by the Lips for the pure Sound of the different Vowels—Herr Georges' method of ascertaining these—Illustration of the positions of the Lips, by Signor Lanza—Classification of Voices—Causes of the different Classes of Voices—Philosophy of Sound and its Phenomena—Chladni's Experiments—Causes that produce the different degrees of Intensity of Sound, Pitch, Tone, and *Timbre*—Range of Human Perception in regard to Sound—The Telephone, Phonograph, Microphone, Phoneidoscope, and Audiphone—Difference between Sound and Noise—Resemblance and differences between the Music of Speech and the Music of Song.

WE have now, I hope, arrived at a fair understanding of the marvellous mechanism and process by which the human voice is produced. Let us next proceed to analyse the subject of voice in some degree at least, and inquire of what its elements consist. It is obvious that words are composed of vowels and consonants, and very rarely of vowels only. "Though it be not without exception true," remarks Professor Hullah, in the work I mentioned in my last lecture, "that consonants have no individual phonetic existence, it is certain that *vowels* have; that consonants are practically initiatory, distributive, or interruptory only, indeed, altogether dependent on vowels; and that of necessity, therefore, *vowels* are pre-eminently the *sounds* of speech (consonants being rather the *noises*) and form the *sole* element in it which admits of any appreciable variety of pitch, duration, intensity, or *timbre*. As it is in the utterance of *vowels alone* that we can estimate the voice, whether of speaker or singer, so it must be *through their instrumentality exclusively*, in the first instance, that we can hope to develop its sweetness and power, whether in speaking, reading, or singing. Not only so: on one vowel only is the *timbre* of the human voice to be heard in its highest perfection, the vowel A, as pronounced in the English word 'Father.' During the perfect utterance of this vowel, the teeth will be at least sufficiently apart to admit of the insertion of a finger between them; the tongue will lie along the bottom of the mouth, its tip resting on the lower teeth, and forming a curve corresponding to that presented by the roof of the mouth. If the teeth be not sufficiently apart, the *timbre*

will want resonance and openness; if the tongue be not sufficiently advanced, or if it approach the roof of the mouth too nearly, it will also want purity,—become guttural or nasal. This last imperfection may likewise be produced by extravagant retrocession of the corners of the lips.

"Recent physiological researches have justified the choice of the long open A, not merely as the vowel on which the voice is heard to the greatest advantage, but also as that on which, with a view to its improvement, it should be most frequently exercised. Professor Willis has shown that by setting a reed in a state of vibration, and gradually elongating the tube which augments and governs its sounds, a series of sounds closely resembling in their *timbre* the vowels E A (narrow, as in the word day) A (open) O and OO, as in the word coo—is produced. In like manner, the tube which augments and governs the vocal mechanism—the mouth—is, so to speak, elongated as the vowels are uttered in the above order; *i.e.*, more and more of it is brought into operation, E being formed at the back of the mouth; OO at the most advanced part of it, indeed by the lips almost exclusively, whilst the open A proceeds from the centre, where the utmost resonance is possible. This discovery not only justifies the choice of the open A as the vowel on which the voice should be first and most exercised; but also suggests the order in which the practice of the other vowels should be taken up. As the open A is formed in the central position of the oval tube, so are O and the narrow A in that nearest to it, the former involving the employment of more of the tube than the latter.

"To the utterance of these vowels on the dominant notes—those nearest to the middle of his voice—now fully sustaining them, now attacking them suddenly and quitting them in like manner, at various degrees of intensity, the student should devote a good deal of his time and his very best attention. He should begin with, and often return to the practice of, the open A; begin with it because it is the easiest, and return to it because experience has shown it to be the most useful. The practice of the open A had best be followed by that of O, and that of O by that of the narrow A. OO had better follow, and E, incomparably the most difficult, be attacked last. The maintenance of the proper degree of adjustment of the variable cavity of the mouth and lips may be tested from time to time by the eye, with the aid of a looking-glass; and that of the pitch, by an occasional reference to a musical instrument."

So much for the judicious remarks of Professor Hullah.

Whilst we are considering the different vowels, or, in other words, the elements of voice, a most important subject, for on them only can inflection and modulation take place in elocution, and the different notes of the musical scale in song, I may mention here, that a very excellent and ingenious German teacher of singing, Herr Georges, has lately brought into notice a simple mechanical instrument which he has invented, and used with great success among his pupils, for the purpose of making them acquainted with the different degrees of aperture which the mouth should have for the pure formation of the different

vowels, which, I need hardly repeat, ought to be formed, so far as regards purity of sound, exactly in the same manner, whether in song or in elocution.

The instrument is a little ivory wedge, of the size and shape subjoined.

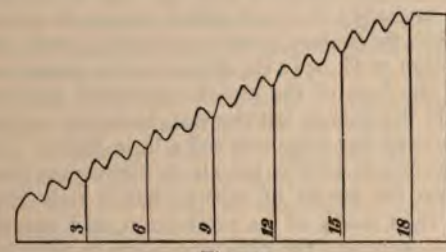


Fig. 13.

The mode in which it is to be used is to apply it to the position of an upright triangle, as in the illustration. The notched line may be called the hypotenuse. The distances for the various degrees of aperture of the mouth are measured by the perpendiculars, from any given point in the hypotenuse to the base of the wedge. The latter is inserted between the upper and lower front teeth, and the teacher determines the respective distances for the various vowels; for, as we all know, the size of the human mouth varies very much in different individuals, and the notch that would suit one person for the pure production of a given vowel, such, for instance, as the open A, would not suit another if his mouth were materially larger or smaller. The ear and judgment of the master, therefore, must determine what notch in the wedge is proper for each pupil. As a general rule, the scale subjoined will hold good in most instances.

The open A, as in the word "father," should, as Professor Hullah says, be the first vowel practised, and for its pure formation the range is from notch 10 to 14. The position of the tongue and other particulars have already been given in my quotation from Professor's Hullah's little work. For the vowel O, as in the word "rose," the variation in the opening of the mouth is from notch 8 to 12. In its pure production, moreover, the lips assume a globular or elliptical shape, something like the form of the letter itself, and also slightly protrude. The position of the mouth in the production of O is particularly favourable for resonance, as the cavity obtained is neither too small nor too large. In the true formation of this vowel, the tongue is somewhat raised and slightly drawn back, remaining in a spread position, and the edges of the upper and lower teeth require just to be visible, in order to prevent the soft substance of the lips from absorbing the sound. The shape of the mouth being ascertained, great care should be taken to continue the form during the whole time the vowel is dwelt on. This remark holds good, indeed, with regard to all the vowel sounds; for the slightest deviation is felt, E being very liable to merge into the narrow A, and the open A into O, and I into E, and a very minute change in the

opening of the mouth or the position of the tongue or lips will effect this modification.

In the formation of the narrow A, or in the gamut of long E, which is sounded like A in the word "pale," the range of the wedge is from notch 4 to 6, and in its formation the lips have to be fairly open and extended a little laterally; the apex of the tongue is raised towards the hard palate, and its tip pressed gently against the lower front teeth.

In the production of E, or in the gamut I, and pronounced like ee in the word "see," the form of the mouth resembles that of a narrow A, in speech, or E in the gamut, but the lips, however, require to be more laterally extended and the tongue raised a little higher. It is said to be the most troublesome of all the vowels to form quite purely, and very apt to merge into the sound of others; but it only requires a little attention to the right mode of its production, and perseverance in its practice, to easily overcome the difficulty which its formation presents.

Last of all, we come to the vowel U, in the gamut sounded as oo in the word "moon," and for its proper formation the range of the wedge is from notch 6 to 8; and the most eminent teachers advise that its right sound should be acquired by taking first O, and, as it were, gliding into it, by protruding the lips a little more, narrowing the aperture of the mouth, and drawing down the tongue.

If the formation of these vowels be carefully studied and practised, the ear will soon become sufficiently trained to acquire easily every modification of vowel sound that the right pronunciation of words may require, whether in speech or song.

You will have noticed that for the pure sound of the different vowels to be heard, it is not merely sufficient that the mouth should be open to the requisite degree, but the proper position of the lips must also be borne in mind.

The subjoined illustrations, designed by the celebrated Italian

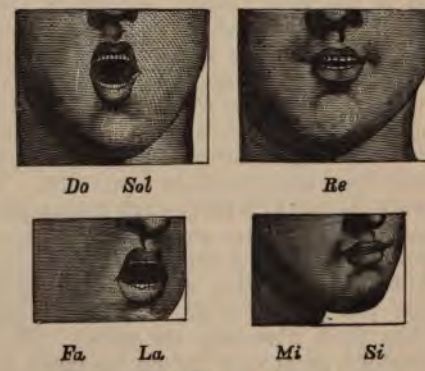


Fig. 14.

singing master, Signor Gesualdo Lanza, and for which I am indebted to Herr Georges, will serve to show what these positions are.

The voice of the pupil in the art of singing is formed and developed by what is termed the practice of the solfeggio, that is, by the formation of these vowels purely, and then sustaining them in a certain prescribed manner upon that scale of notes which in music is called the gamut.

By a modification of the principle may the voice of the pupil in the art of elocution be formed and developed where it is impure, weak, or defective in the way suggested by Professor Hullah in his able little work on the cultivation of the speaking voice, and for this purpose he appends to his treatise a series of tables of words, consisting of vowels and consonants, specially adapted to such an end.

In this place I may as well, perhaps, mention that voices are classified in each sex under three principal descriptions—in men, the bass, the baritone, and the tenor; in women, the contralto, the mezzo-soprano, and the soprano.

The bass, which is the lowest voice in the scale, surpasses all others usually in volume and power, but is apt to be wanting in richness or roundness of tone. Next above in the scale we have the baritone, which would seem to be the normal male voice, and is generally found to be characterised by the most compass, flexibility, and *timbre*. Lastly comes the tenor, the highest in the Scale, and the smoothest and most tender and delicate in quality.

The contralto is the lowest female voice, and full and rich in quality. The mezzo-soprano is the next in the scale above, and is to woman what the baritone is to man. As a rule, the baritone and the mezzo-soprano voices preserve their power, tone, and compass longer than any others, and instances are recorded of their having done so long after the age of threescore years and ten.

It is a somewhat perplexing question to decide which of the class of voices above enumerated should be considered as the most perfect; but most physiologists and musicians give the preference in males to the baritone, and in females to the mezzo-soprano, as being the most expressive generally, as well as the most serviceable and permanent.

Dr. Hunt asserts that all these various descriptions of voices depend, mainly, both on the dimensions and length of the vocal cords, but other circumstances must, however, be taken into consideration. It is certain, at all events, that an elastic ligament of a certain thickness will yield a deeper tone than a ligament of the same length and tension, but thinner in structure. The physiologist Harless found on examination that the vocal cords of old people are much thinner in proportion to their length than those of children, whose vocal cords are much thicker. Moreover, the character of the voice is besides determined by the elastic capacity of the vocal cords. There can be no question but that stretched ligaments must, *cæteris paribus*, yield a higher normal sound than slackened ones, and it is chiefly upon this difference that the varieties of bass, baritone, and tenor depend in men, and contralto, mezzo-soprano, and soprano depend in women. Merkel, a name of high authority that I have quoted before, states that the vocal cords of high tenors and sopranos are generally thinner, proportionately, though not narrower, than those of bass and contralto voices.

It may be interesting to you to know what are the *physical* requisites that, taken collectively, may be said to constitute the ideal of perfection, and if the intellect, judgment, imagination, and taste be of equal excellence, to form the highest type of public speaker, reader, or singer. The physical requisites, then, are these, according to the best medical and scientific authorities:—a large, well-developed, and elastic chest; lungs well-proportioned in size and sound, and healthy in condition; neck of proper dimensions and muscular, but not too long; the thyroid gland sufficiently developed to receive the disposable blood, and to sustain the exercise of the voice without any hoarseness or sense of fatigue, nor should it be in a state of hypertropy, for if it is so, the gland then presses unduly upon the veins of the neck, and renders the movements of the larynx more difficult. The larynx itself should be rather above the average size. The two portions of the thyroid cartilage, but especially the arytænoid cartilages, must be perfectly symmetrical, and the all-important vocal cords should be perfectly elastic, and exactly opposite to each other. It is also very necessary that the ventricles of the larynx and the frontal sinuses should be larger, in order to give full resonance to the voice. Dr. Hunt remarks that as the tongue, the soft palate, and the uvula undoubtedly exercise a paramount influence on the modulation of the voice, it is essential that these organs should be in a perfectly healthy condition as regards volume, texture, and mobility. It has been observed that the thinner and more movable the soft palate, the more flexible is the voice; and that those with whom it is comparatively thick have voices stronger but less flexible. It is hardly necessary, after what I have already said in a former lecture, for me to repeat that the hard palate, the nasal passages, the lips, and the teeth should all be well formed and in good condition.

Herr Georges says very truly, in his "Guide to Vocalisation," that the *thorough* cultivation of the voice requires as much labour, ability, and care as the study of the piano or violin; and if it ensures success sooner than these instruments, it simply proves its superiority over them; but with equal truth I believe I can say that, although there may be comparatively but few persons possessing all the essential requisites to become pre-eminently great speakers, readers, or singers, there are still fewer who cannot by judicious cultivation arrive at some excellence, and I am sure my own experience among the many hundreds of pupils that I have had in this College since the time I was first appointed to my present Lectureship here, fully justifies me in asserting (without any reference to private pupils, who necessarily have much more individual care, time, and attention bestowed upon them) that there is no voice which may not, under judicious instruction by the teacher, and careful practice on the part of the pupil, be wonderfully improved in tone, strength, volume, and compass: and a similar remark in regard to the matter of articulation in cases of defective utterance or impediments of speech, may with equal truth be made. This holds good, I am sure relatively, though certainly not in the same degree, with regard to all ages of life, as you know in our Public Reading and Speaking Classes in this College we have had among our students all

ages, from sixteen to sixty, just as we have had all professions represented. Of course, in early youth and manhood, the vocal organs and muscles generally are more flexible, and consequently more susceptible of improvement, than they are when the culture of the voice is taken up for the first time at mature or advanced life; but still I say again from what I have remarked among my pupils, here and elsewhere, there is no age at which the voice may not be greatly improved under judicious instruction and careful practice.

As I shall have in this and subsequent Lectures to speak of the sound-wave and other kindred technical terms, it may not be out of place here if I give you a few brief facts which I hope may be of some interest to you respecting sound in general, and of the sound of the human voice in particular; but for all full details I would refer you to the admirable course of lectures on Sound recently delivered by Professor Tyndall at the Royal Institution, and which are published in the Annual Transactions of that Society.

Whensoever the molecules of matter of which any solid body is composed are by a blow, or some other disturbing force, thrown into a state of agitation, they will communicate it to all surrounding bodies composed similarly of molecules or atoms, as the smallest conceivable ultimate particles of which matter is composed are termed. Thus we commonly speak of the molecules in a block of wood and of the atoms in a certain quantity of gas or air. The alternate motions to and fro which are the result of the disturbed equilibrium of the component molecules or atoms are called vibrations, waves, undulations, or oscillations. You strike a bell, for instance, a powerful blow with a hammer. What instantly takes place on the impact of the hammer upon the bell? The molecules of which the metal of the bell is composed are no sooner driven in by the force of the blow, than they are urged back beyond their former position by repulsion, and again carried beyond their position of repose by cohesive attraction. All the adjoining particles of the metal of the bell being necessarily affected, the whole mass will partake of the vibratory motion, which will only cease after a certain time has elapsed, longer or shorter, in proportion to the force of the concussion.

Now these vibrations may be transmitted through any substance, whether liquid, solid, or aëriform; but the ordinary medium by which these undulations are propagated is the atmosphere, and when these waves or vibrations reach the brain by means of the auditory nerves through the ear, the sensation we experience is termed sound. That it is necessary there should be a proper medium for thus transmitting these vibrations is perfectly demonstrable; for, if we ring a bell under the exhausted receiver of an air-pump, we can scarcely perceive any sound at all; but, as we gradually let in the air again, the sound of the ringing, or vibrations of the particles of which the metal of the bell is composed, becomes more and more audible in proportion to the quantity of air readmitted. So, too, when we stand on the summit of a lofty alpine peak and attempt to speak or sing, not only do we experience a difficulty in doing so from the rarity of the air we are breathing,

but the sound we produce as voice is for the same reason audible only at a comparatively short distance. These vibrations, too, may be distinctly felt as well as heard; for if you take an ordinary dessert finger-glass, half fill it with water, then dip the finger in water and gently rub the edge of the glass with the end of the finger so wetted in a circular direction, not only will a musical sound be produced, but, if you gently touch the outside of the glass with the fingers of the other hand, you will distinctly feel the vibrations of the particles of which the glass is composed. Or, if you take up a tuning-fork and strike it, and suddenly stop it with the finger, you will at once feel a peculiar sensation arising from the fork rapidly striking the finger. But these vibrations may not only be heard as sound by the ear, and felt by the sense of touch—they may also be actually seen by the eye, and most wonderful and interesting are the figures produced by these vibrations, as seen in that form, called after the discoverer, Chladni's Figures. These are the figures which are exhibited by fine sand, when strewn upon a horizontal plate, clamped at one point, and set in vibration by a violin bow. The formation of the figure is an immediate consequence of the formation of nodal lines, or lines of rest. If the plate used be square, and clamped in the middle, the lowest, or fundamental note, is produced when the plate vibrates in four segments. Now, if the finger be lightly placed at one corner, and the bow be drawn across the edge at the centre of one of the adjacent sides, the only lines of rest will be the two diagonals. These will divide the square into four segments, of which the two opposite ones are always in the act of ascending and descending, while the neighbouring segments are so related, that when one is going up, its neighbours are going down, and *vice versa*. The particles of sand are tossed about as long as they are upon the moving segments, but when they fall upon the nodal lines (in this case the diagonals), they remain at rest. The result is that the sand quickly accumulates on these lines. A square plate may also be made to vibrate in four segments, by touching the centre of one of the sides with the finger and drawing the bow across the corner. The lines of rest in this case are the two straight lines joining the centre of the opposite sides. Now, if in either of the above cases, the finger being placed as before, the bow be drawn more lightly and rapidly, it is possible to make the plate sound the higher octave. This is immediately exhibited by the nodal lines, four curved fresh lines not crossing the original ones being produced, so that the whole plate is now divided into eight segments. By varying the point at which the finger is placed and the bow drawn, a countless variety of figures of great beauty may be produced. The number may be still further increased by varying the point at which the plate is clamped. In all cases the point touched by the finger, and all symmetrically situated points, are the extremities of the lines of rest, while the point scraped by the bow, and all symmetrically situated points, are in maximum vibration. The relation between the pitch of the note and the number of segments in which the plate is divided, is well shown by means of a circular disk, clamped in the centre. If the finger and bow are one-eighth of the circumference apart, the segments are four in number, and the fundamental note is produced.

If the distance between the two is one-sixteenth of the circumference, the higher octave is produced, and so on. Circular segments may be obtained by clamping the circular disk, eccentrically making a hole in the centre, and drawing a few horse hairs through it. The point where the plate is clamped will be a point in the nodal circle. The same effect may be shown in a still more striking manner by fastening a rod of wood or brass to the centre of the disk and (holding the rod in the middle) setting it in longitudinal vibration by rubbing it with resined leather. Sand then strewn on the disk will arrange itself in the rings of nodal lines, which will be more numerous the shorter the rod. Sand figures produced in any of these ways may be rendered permanent by transferring them to blackened paper, the surface of which has been moistened by gum. If iron filings be used for the purpose of exhibiting these most curious experiments instead of sand, they may be exposed to the vapour of nitro-hydrochloric acid until some perchloride of iron is formed; then, if a piece of white paper, moistened with ferro-cyanide of potassium, is pressed upon them, the forms assumed by the iron filings will print themselves indelibly in deep blue. I have entered into all these curious particulars for the purpose of showing you what a marvellous, interesting, and beautiful phenomenon sound is, and what mysteries are involved in it past our comprehension.

Sound, if the atmosphere is in suitable condition, may be propagated to very great distances. It is recorded in one of the Polar Expeditions that, over a level surface, the air being calm and frosty, Lieut. Foster was able to make his voice heard and carry on a conversation with a person at a distance from him of fully a mile, if not more. But this distance is trifling compared to what is stated in the "Philosophical Transactions" of 1708, on the authority of Derham, who asserts that the human voice has been heard across the Straits of Gibraltar, that is to say, upwards of ten miles.

The fact that all sounds proceed in waves of greater or less length and of greater or less number in a moment of time, will at once explain the cause of the annoyance to which a speaker or reader is liable when he is addressing an audience in a large hall, not well constructed on acoustic principles, and finds his words coming back to him in a kind of reverberation or echo. When sound-waves impinge upon a hard surface, or a surface more or less elastic, they are partly transmitted and partly reflected, causing often an echo; and, with regard to the direction of the sound-wave reflected from a surface, it is found to follow exactly the same law as the reflection of light and heat, viz., that the path of the sound-wave after reflection makes precisely the same angle with the reflecting surface, if plane, as it did before reflection. The curvature of the walls in the interior of many public buildings is such, that the sound of the voice when the speaker is near one wall will often be twice reflected, so that those who are situated at a corresponding point near the opposite wall will hear the speaker quite distinctly, while those between the two, and, therefore, nearer the speaker, will fail to do so. When a person is obliged to speak or read under such disadvantageous circumstances, the only suggestion I can offer to mitigate the difficulty he

will have in making his words heard, is to be slower and more deliberate than usual, to make the proper grammatical and other pauses in the construction of his sentences of somewhat longer duration, and to be very firm and careful in the use of all the articulating organs, tongue, lips, &c., so as to lessen the confusion of sounds as much as possible.

Sounds are distinguished from each other by their intensity, pitch, or *timbre*. The intensity or loudness of a sound will always depend on the extent of the vibrations of the sounding body. By varying the force of the concussion, as when we beat a drum, or when we put our vocal cords in action in speaking or singing, by directing the current of air against them through the windpipe and larynx; by varying the force of the impact and rendering it more or less powerful, we can from the same instrument produce at will sounds differing in degrees of loudness. The intensity of the sound heard by us will also depend on our nearness or remoteness from it, and sound also in this respect seems subject to the same law as light—viz., that it will diminish in force in proportion to the square of the distance. This law, however, only applies to sounds that reach us immediately from the instrument that produces them through the medium of the air; for when sounds are confined within tubes, as in the case of the speaking-trumpet, so that the sound-waves cannot diverge, but are successively reflected from the sides of the interior of the trumpet, the voice may be conveyed to a very considerable distance, which, but for such an instrument, it could not, under opposing circumstances (such as when the captain gives his orders to his crew on board ship in a gale of wind), possibly have reached. In this way even whispers may be rendered audible at a long distance, as in the case of the common india-rubber speaking-tube, so familiar to us in our counting-houses and offices.

Since the last edition of these Lectures was published, a marvellous advance has been made in our acquaintance with and command over the phenomena of sound, by the inventions of the telephone, the phonograph, and the microphone. A few short years ago and it would almost have seemed like some of the fairy gifts in the "Arabian Nights," had we been told that articulate speech would ere long be transmitted from a speaker to a hearer a hundred miles away, and heard distinctly; that speech itself should be registered and reproduced at will; and perhaps, most wonderful of all, that feeble sounds, so feeble indeed as to be absolutely inaudible to the human ear, should be so magnified as to be heard with an intensity and power almost painful miles away; and yet such are the marvels accomplished by the telephone (invented by Mr. Graham Bell), the phonograph (which we owe to Mr. Edison of New Jersey, in the United States, who has still further developed the powers of the telephone), and the microphone (for which we are indebted to Professor D. E. Hughes of London). An excellent account of these wonderful triumphs of science, revised by Professor Huxley, will be found in the number of the "Nineteenth Century" for June 1878. Another singular instrument for making visible the changes of figure produced by sound, called the phoneidoscope, has also quite recently been invented by Mr. Sedley Taylor.

In the phonograph and in the telephone, a thin metal disk is thrown into a state of vibration by the human voice. In order to make such vibrations visible, Mr. Sedley Taylor takes advantage of the extreme tenuity of a film of soap, like that of a soap-bubble. This forms a resonant medium of great delicacy, which strikingly exhibits to the eye the agitation which it suffers when in the neighbourhood of a sounding body.

The phoneidoscope consists of a cylindrical brass tube, of L-shape, having one of its limbs horizontal and the other vertical. The horizontal limb is furnished with a caoutchouc tube, which terminates in a wooden mouthpiece. The open end of the vertical limb is surmounted by a brass ring which supports a blackened brass disk pierced with an aperture, which varies in size and shape in different disks. This aperture is covered with a film of viscous soap-solution, which soon becomes sufficiently thin to reflect the well-known iridescent colours which confer such beauty upon a common soap-bubble. On singing near the mouthpiece, the air in the tube is thrown into a state of vibration, and this motion is immediately taken up by the soap-film. The rainbow-tinted bands of colour share in the movement, and arrange themselves in definite forms. Regular curved bands may be seen to alternate with eddies of colour which rapidly revolve around fixed centres. An endless variety of patterns may thus be obtained, and as the film grows thinner and thinner the colours often become extremely gorgeous. The shape and size of the film exert considerable influence on the character of the colour-figures, as may be seen by using disks with apertures of different forms and magnitude. Change of pitch produces remarkable changes in the reflected figures; and it may generally be noted that the complexity of the coloured pattern increases with the acuteness of the sound. Differences of *timbre*, or quality, also has its effects upon these phenomena, as is well seen by sounding the same note on different instruments, and marking the corresponding changes in the colour-figures. It appears, however, that variations in intensity or loudness of sound, though not without effect on the rate of motion of the figures, do not produce decided changes of pattern.

In Chladni's experiments, the sonorous vibrations of a plate of glass or metal are rendered visible by means of sand lightly strewn over the surface of the sounding body. In the phoneidoscope a medium of exquisite delicacy is substituted for the glass or metal; and the interfoliated colours displayed by this gossamer give an entirely novel and beautiful effect to the experiment.

Another wonderful instrument has also recently been invented by Mr. Rhodes, called the audiphone, by which sounds may be heard even by those persons who are quite deaf to them if attempted to be conveyed by the external ear.

The "Philadelphia Ledger" gives an interesting account of a public experiment with this remarkable invention upon deaf mutes at an asylum in that city. The audiphones exhibited were of two kinds. The conversational audiphone is fan-like and made entirely of hard rubber. The fan itself is a very thin plate of rubber about eight inches

square. A silk cord is attached to the plate near its upper edge, and passing down through the handle where it is held by a clutch, is used to bend the plate over. Having been bent over, the convex side of the plate is held towards the source of sound, while the upper edge is pressed against the edge or end of one or more of the upper teeth, the eye-teeth generally giving the best results. The vibrations of the upper edge of the disks caused by sounds impart the sound-waves to the teeth, and through the auditory nerve to the brain. The "opera audiphone," for use at lectures, concerts, &c., is similar to the other, except that it has two plates or disks, which, on being bent down, describe two different curves, so that they are an inch or more apart in the centre, whilst the edges of both disks are pressed against the teeth. By the use of this a deaf mute can hear the sound of his own voice. Mr. Rhodes, the inventor, explained that in trying experiments in many asylums he had found that where the conditions were the same the results were the same—with good brains, good auditory nerves, and good teeth, the deaf mutes could hear well. Where, however, any of these conditions were absent, the hearing would be imperfect. Where people have been totally deaf and, as a consequence, are mutes, the audiphone may be efficient in conveying sound, but cannot make them understand. It is, however, very useful in educating them. The general result of the experiment on the occasion in question was satisfactory, the audiphone being certainly capable of improving the hearing of some of the deaf mutes. A little practice is sometimes needed to enable the deaf person to hear distinctly, and bad teeth or loosely-fitted false ones are an impediment to the transmission of sound-waves through them.

Now, with regard to the pitch, tone, or note, in the musical scale, whether of the human voice as produced by the vocal cords, or of the string of the harp, or any other instrument that depends entirely upon the number of vibrations or sound-waves that take place in a second of time, the less frequent the vibrations of a sounding-body, the graver or lower in the scale will be the sound produced, and the more frequent the vibrations, the higher or more acute will be the sound that is heard. The lower or graver the sound, the longer in extent is each of the sound-waves produced by the vibrations; and the higher and more acute, the shorter is each wave. "It has been generally assumed," says Dr. Hunt, "that the lowest or gravest sound which the human ear is capable of perceiving is formed of thirty-two vibrations in a second." M. Savart, on the other hand, from numerous experiments, has come to the conclusion that the perceptive power of man in relation to musical sounds, extends from only seven vibrations in a second, to the enormous number of twenty-four thousand vibrations in a second.

Dr. Wollaston considered that the power of the human ear to perceive sounds in regard to rapid vibrations, extended but a very few notes above the sound produced by the field cricket. He states that he had known several persons whose hearing was considered generally good, but who had never been able to hear the chirping of the common house cricket; whence he concluded that the faculty of hearing certain notes did not depend so much upon the intensity of the sound as upon the

pitch or number of vibrations in a second. It is asserted that the chirp of the long-eared bat is the most acute sound produced by any animal, and that on the average in a company of six persons, there will be found one who cannot distinguish the sound. The *timbre*, quality, expression, or clang, depends on the nature of the vibrating body, whether it be the vocal cords of the human larynx, or the strings of the harp, or the tube of the trumpet, or any other kind of musical instrument. By the term is understood a certain peculiarity which enables us to discriminate the individual voices of two speakers or singers, or two similar notes in the scale produced by two different instruments of the same description, such as the piano or violin. A distinguishable sound composed of precisely double the number of vibrations is termed its octave, and the intermediate seven sounds form the diatonic scale or gamut, as it is usually termed in music.

What constitutes the difference between musical sounds and those sounds which we call mere noises? This—that musical sound is the result of periodic, *isochronous*, or equal-toned vibrations of the atmosphere, *i.e.*, vibrations following one another at an appreciable pace or rate. Sounds of which the vibrations are irregular in their succession, and the pace of which is therefore inappreciable, are mere noises.

Though instances are to be met with of persons wholly insensible to the beauty of musical sounds, whether of the human voice or of some instrument of music, and who cannot even distinguish between one air or tune and another (Dr. Johnson, the great lexicographer, was one to whom all music, however excellent, sounded as mere noise), yet still, for the enjoyment of mankind, such instances are comparatively rare; and to most ears musical sounds are much more agreeable than unmusical. Music is undoubtedly preferable, and by the world in general is preferred to mere noise. But musical sounds have the advantage not only from the pleasure they afford the ear and mind, but isochronous vibrations, which I have said from that very fact constitute musical sounds, are far more extensive in their range than others, and are audible and appreciable at far greater distances. As Professor Hullah says in familiar language, music "travels farther" than noise, and this is equally true of the music of speech, as of the music of song or any other kind of music. The recognition of this unquestionable fact can be traced up to the earliest dawn of oratory. You may perceive its truth when you listen to the oldest and simplest form of ecclesiastical chant, or even in the nature-prompted utterance of some street criers. If you have been in Paris in the autumn and listened, as I often have, to the peculiar musical cry of "Pommes de Chartreux," or in Edinburgh at the herring season, and heard the Newhaven "fishwives" call out their "caller herring and cod" (an illustration quoted by Professor Hullah, with the exact notes in the musical scale given to each syllable), I think you must have been struck, as I have often been, with the enormous distances, comparatively, to which not merely the sounds but the words conveyed by them reached the ear.*

* A most able and interesting article appeared in the "Westminster Review"

I am entering into all these details for the purpose of gradually leading you on, and preparing you, I hope, to understand more easily the important subject on which I shall enter in my next Lecture—viz., the Inflections of the Voice; and now, for the rest of my remarks this evening, I must once for all express my great obligations to Professor Hullah for the illustrations he has given, and views he has advanced in his excellent book so recently published, in support of those theories and principles which I have endeavoured every session for nearly twenty years to impress upon the minds of all the students who have attended my classes in this College; and I gladly avail myself of his high authority to confirm now what I have always maintained and advocated.

"The first person" (says Professor Hullah) "who ever attempted to address a very large assembly must have discovered, by the time he had uttered a dozen words, that if what he had to say was to be made not only audible but intelligible to any but those immediately about him, his utterance must be partially musical; and that the more numerous his audience, and the larger his *auditorium*, the more musical must that utterance be. If it is true, then, which few will be found to dispute, that musical is more agreeable than any other kind of sound; and (which may not be at first equally obvious, but is equally true) that musical is audible over a greater area than any other kind of sound, —it would seem desirable to introduce as much as possible of it into our utterance, whether it be addressed to few or to many, in small places or in large. Indeed, universal assent to this might seem to be implied in the epithet, more than any other, by which a pleasing voice is characterised. The epithets *strong*, *clear*, *sweet* (figurative all three), are no doubt familiar to us in connection with voices; as are their opposites, *feeble*, *husky*, and *harsh*. But, by universal consent, the highest tribute to the excellence of a voice is conveyed in the word *musical*, not used figuratively or analogically, but simply and directly. By a musical voice is always meant a voice, the very sound of which gives pleasure, although irrespective of, or (it may be safer to say) over and above the sense conveyed by it."

It would seem that the sweetness and power of vocal utterance are greater or less as they are more or less musical; and, to advance another step, that words *spoken* fall more or less pleasantly upon the ear, and also spread themselves over a larger area, as they approximate to, or partake of, the character of words *sung*. Yet the two acts of speaking and singing are different acts notwithstanding; they have their different uses and their different occasions of use—occasions when it would be most inconvenient and impertinent to exchange them. And unless we keep this in mind we may injure both; rob song of its special charm and make speech ridiculous. How is speech to be made more musical without being turned into song? We shall be able to answer this question more confidently by and by. As a good preliminary

for October 1875, on Helmholtz's work, the "Sensations of Tone as a Physiological Basis for the Theory of Music," and Professor Tyndall's Lectures on Sound delivered at the Royal Institution.

foundation for what I shall enter upon fully in my next Lecture, let us ascertain what are the particulars in which speech and song essentially differ from, as well as resemble, each other.

In speech, then, the voice glides up and down what, by an allowable figure, may be called *an inclined plane;* in song it makes steps, the proportion of which to one another are ascertained.

Speech is for the most part heard only during the *passage* of the voice from one sound to another: it is the result of intervals; in song intervals are traversed silently, and the voice is heard only on *sounds*—the terms or boundaries of intervals. The variations of the inflections of the voice in speech may be compared to the effect produced by sliding the finger up and down the vibrating string, such as that of the violin when it is being played on; those in song to that produced by "stopping" such a string at certain points and at *no others.* In brief, speech consists almost exclusively (for we do not often make use of the *staccato* in delivery) of *concrete* sounds; song almost exclusively of *discrete* sounds.

But as the differences between speech and song are great, so also are their resemblances. True speech consists of concrete, and song of discrete sounds; but sounds are sounds, whether concrete or discrete. Moreover, in speech and in song they are produced by the same instrument—the voice; and though in a somewhat different manner, yet by the same mechanism, and governed by the same laws; similar varieties of pitch, intensity, and even *timbre* resulting from its action on both, only resulting more frequently and rapidly in the music of speech than in the music of song; and when all those elements which form the music of speech are developed and cultivated by judicious instruction, based upon sound and scientific principles on the part of the teacher, and regular and careful practice on the part of the pupil, the process by which those elements are brought to their highest attainable perfection is that which I understand by what is called the "Art of Elocution."

An excellent translation of Helmholtz's work, the "Sensations of Tone as a Physiological Basis for the Theory of Music," by Mr. A. G. Ellis, has recently been published by Messrs. Longmans, which is well worthy of being read by the student who feels an interest in further investigating the subject.

The question of the composition and length of waves of sound is fully discussed in the second chapter. As an analogy, the various simultaneous waves produced on water are exemplified, and we are told that we must imagine the same kind of action taking place in the air. In a crowded ball-room, for instance, we have the various sounds of the musical instruments, the rustling of dresses, the voices of men and women, and so on; and here "we have to imagine that from the mouths of men, and from the deeper musical instruments, there proceeds waves of from eight to twelve feet in length; from the lips of the women, waves of two to four feet in length; from the rustling of the dresses a fine, small crumple of wave, and so on; in short, a tumbled entanglement of the most different kinds of motion, complicated beyond conception." See review of Mr. Ellis's translation of Helmholtz's work in the "Quarterly Journal of Science" for October 1875.

I must, ere I close this Lecture, revert once more to the subjects of the transmission of voice and speech by the telephone, and their reproduction by the phonograph, in consequence of certain facts and discoveries regarding them having only just now been communicated to me, and which I state on the authority of the Comte du Moncel, Member of the French Institute. The first experiment, although easily performed, has only been suggested a few months ago by a Pennsylvanian newspaper. It consists in the transmission of speech by a telephone simply laid on some part of the human body adjacent to the chest. It has been asserted that any part of the body will produce this effect; but, according to Comte du Moncel's experience, he could only succeed when the telephone was firmly applied to his chest. Under such conditions, and even through his clothes, he could make himself heard when speaking in a very loud voice; from which it appears that the whole of the human body takes part in the vibrations produced by the voice. In this case the vibrations are mechanically transmitted to the diaphragm of the sending telephone, not by the air, but by the body itself acting on the outside of the telephone.

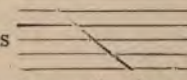
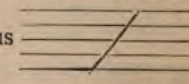
Speaking of the phonograph, Comte du Moncel says:—"That as the height of the notes of the musical scale depends on the number of vibrations effected by a vibrating substance in a given time, speaking will be reproduced in a tone of which the pitch will depend on the velocity of rotation given to the cylinder on which the tinfoil is wound. If the velocity is the same as that which was used in registration, the tone of the words reproduced is the same as that in which they were uttered. If the velocity is greater, the tone is higher; if less, the tone is lower; but the accent of the speaker may always be recognised. Owing to this peculiarity, the reproduction of songs is nearly always defective in instruments turned by the hand; they sing out of tune. This is not the case when the instrument is moved by a well-regulated system of clockwork, and in this way a satisfactory reproduction of a duet has been obtained.

"The phonograph is still in its infancy, and it is probable that it may soon be enabled to register speech without the necessity of speaking into a mouthpiece. According to the newspapers, Mr. Edison has already discovered a way of collecting, without the aid of an acoustic tube, the sounds uttered at a distance of three or four feet from the instrument, and of printing them on a metallic sheet. From this there is only a step to the power of inscribing a speech uttered in a large hall at any distance from the phonograph; and if this step is taken, phonography may be substituted with advantage for shorthand."

LECTURE VIII.

Theory of the Inflections of the Human Voice—Practical illustration—Inflections of the Voice as a means of expression natural to man—Remarks of the Abbé Thibout, Mr. Darwin, Mr. Herbert Spencer, and Mr. Litchfield—The first attempt to reduce the inflection of the Voice to a System of Notation made by Joshua Steele in 1775 in his "Prosodia Rationalis," David Garrick and Steele—The use of the Inflections known to the Greek and Roman Orators—Quotation from Quintilian—Walker's views in regard to the two Primary Inflections—Great importance of a knowledge of the chief principles that govern the Inflections in regard to Elocution.

IN this Lecture I have to enter fully upon what I think a most interesting branch of our subject, viz., the inflections of the human voice. What these are, and in what they differ from the music of song, I endeavoured to explain in the concluding part of my last Lecture. But to make the matter clearer, let me take this personal and practical illustration:—I assume that one of you is a man of quick intelligence and good powers of imagination—one who can enter vividly into the feelings, passions, and emotions contained in a fine poem or drama. I assume, too, that he has become well skilled in that all-important point, the right mode of managing the breath in inspiration, and its right control in expiration when reading aloud or speaking in public; so that all his clauses and sentences can flow on smoothly, and without any failure as regards purity of tone and power, and that he well observes the laws of the prosody of our language, that the vowels which are long are properly sustained and finished after they have been truly formed, while there is no undue prolongation of the vowels which are short, and that all the consonants of his words are clearly articulated—On these assumptions, what shall we have? We shall have, at all events, a clear and audible voice and a distinct pronunciation. But I assume that his acquaintance with the art of Elocution has not gone beyond this—so for the effect of anything he has to deliver, he must depend upon the guidance of his own taste, feelings, and discretion. All these let us take to be good, that he is free from any affectation or mannerism, and is a man gifted by nature with a strong dramatic power in the true and high sense of the word, that is, the power of truly conceiving to himself, and then conveying to

others, the various passions and emotions of humanity—I ask such a man to read to me a scene from Shakespeare—one where the characters introduced speak under the control of strongly contrasted passions and emotions—for instance, the scene between Hubert and the young Prince Arthur in King John (act iv. scene 1). He reads the scene to us, and we will take it for granted that he reads it thoroughly well, and at its close we are conscious that he has made us quite feel all the apparent sternness, harsh authority, and cruelty of Hubert, until the change takes place in his character which is shown in the last three speeches he has to utter; and on the other hand, that our reader has made us feel, equally well, all the affection, tenderness, and supplication of the "little Prince" as he pleads for mercy. Now if we have listened attentively to our reader, what shall we have remarked? This, in the first place—his voice was not upon one note all the time, which may be represented thus ——— by a straight line. But as he read the speeches of Hubert, his voice will have been descending in the musical scale for the most part, which may be represented thus  while, as he gave expression to all Arthur's prayers and supplications, his voice will on the contrary have been rising in the scale, as thus 

Now these ascents and descents of the voice are what are termed the inflections of the voice; and as the voice rises or slides upward on a number greater or less of concrete notes in the musical scale (to use Professor Hullah's expression) it is called a *rising* inflection: and on the other hand, as the voice in the same manner descends in the musical scale, it is called a *falling* inflection. These are the two great divisions of the ordinary simple inflections of the voice in speaking or reading. But you do not imagine that all the effect given to the dialogue that I assume to have been read with so much true expression, was gained by the reader employing these two inflections only. No, there were other inflections also often employed of which, in due time, I hope I shall be able to give you a clear explanation. There were also many changes in what is termed the modulation of the voice —there was proper observance of the great physiological law of poise, besides due judgment in discrimination shown in the degrees of emphasis that are given to what are called the rhetorical words in each sentence; and also other elements of expression, all of which we shall sufficiently discuss and explain as we proceed in our course of Lectures. But for the present I wish to confine your attention—(1) to the subject of inflections generally, and (2) to these two classes of inflections in particular.

I contend that in all emotional speech there is an increased prolongation of the vowels, especially noticeable when they are long in point of quantity in the principal words of the sentence in which they occur, and this is produced quite automatically under the influence of the

dominant emotion. The same thing takes place in the case of the great actor when he embodies the emotion in the language uttered by him in the character he is personating on the stage; but with him it is the result of studying the mode in which the language of emotion is spoken by those who really feel it; or else by stimulating his imaginative faculty sufficiently to enable him to fully realise the emotion for the time, and as it were project his mind into, and for the period in which

"He struts and frets his hour upon the stage,"

seem to become the character he is representing. But whether the cause be actual feeling, or close study and observation, or vivid imagination, the result will be the same. Just in the same manner as voice can only be heard on vowels in the discrete notes of the music of song; so it is only upon vowels, the voice can sustain the concrete notes that form the simple rising and falling, or the compound or circumflex inflections in the music of speech, and nature demands a sufficient prolongation of these vowels in order to produce vocal waves of sufficient duration on which she can as it were play, and have material enough to render her inflections fully perceptible; for without these inflections she cannot render her emotions communicable in spoken language from one human being to another.

How true this is may be shown by the following simple illustration. I take just one brief speech from Shakespeare's play of "Measure for Measure," and I read it first of all with what are termed wide ranges of the rising inflections—and those inflections pitched in a comparatively high key:—

"Gó to your bósom;
Knóck thére, and ásk yoúr heárt whát it doth knów
That's líke my bróther's faúlt. If it conféss
A nátural guíltíness, such as is hís,
Let it not soúnd a thoúght upon your tóngue
Against my bróther's life."

Read in this way, I think it will be admitted it conveys an earnest, pathetic appeal. Let it be read now a second time, but with what are termed emphatic falling inflections, and pitched in a low key, as thus:—

"Gò to your bòsom;
Knòck thère, and àsk your heàrt what it doth knòw
That's lìke my bròther's faùlt. If it conféss,
A nátural gúiltiness, súch as is hís,
Let it not soùnd a thoùght upon your tòngue
Against my bròther's lìfe."

Thus read, it will be perceived the impression made on the hearer is wholly different, and though the words are still the same, they convey to the mind, through the different impression made by these vocal waves upon the ear, the idea of a stern command, instead of an earnest appeal.

Let the same passage be now read a third time, in one unvarying key and without any inflection at all, as thus:—

"Go to your bosom;
Knock there, and ask your heart what it doth know

That's like my brother's fault. If it confess
A natural guiltiness, such as is his,
Let it not sound a thought upon your tongue
Against my brother's life."

Thus read, without any change in regard to modulation and without any variation in inflection, it becomes almost meaningless, and conveys no emotion whatever.

Now, what is it that causes such different feelings to be conveyed to the mind, as the passage is read in these three different ways? Why, this—As read the first time, the voice is in every clause rising in the musical scale; as read the second time, the voice is descending in the musical scale; and as read the third time, the voice is little more than a mere succession of monotones.

It seems to me that in the expression of these various passions and emotions through the medium of the human voice, that there may be traced a general prevailing law of antithesis—*i.e.*, that if a particular emotion is conveyed by a series of vocal waves rising in the musical scale, and pitched in keys more or less high, it will be found that the opposite emotion is expressed by a series of notes (or inflections, as they are technically termed) descending in the musical scale and pitched in keys more or less low. Let me endeavour to render this proposition clear by an illustration. I take the emotion of prayer or supplication as conveyed by the following lines:—

"O sáve me, Húbert, sáve me!
For Héaven's sáke, Húbert, let me not be boúnd.
Náy, heár me, Húbert, dríve these men awáy,
And I will sit as quíet as a lámb.
O spáre mine éyes!
Thoúgh to nó úse, but still to loók on yóu!"

And here it cannot but be noticed that the voice is throughout, as the lines are spoken, rising in the musical scale and pitched in high keys. Now, what is the opposite to supplication? Surely command; and accordingly, I take this passage embodying command, and let it be read thus in low keys and with falling inflections:—

"Spirits of earth and air,
Ye shall not thùs elùde mè. By a pòwer
Deèper than àll yet urged, a tyrànt spèll,
Which had its birth-plàce in a stàr condèmned,
The bùrning wrèck of a demòlished wòrld,
A wàndering hèll in the etèrnal spàce;
By the stròng cùrse which is upon my sòul
The thoùght that is withìn me, and aroùnd me
I do compèl ye to my wìll. Appèar!"

And as this illustration is thus read, I think it must be equally perceptible that the voice is descending in the musical scale, and that it is pitched in low keys.

I do not think sufficient attention has been paid hitherto to the great influence which the free movements of the whole neck, alike upward and downward, exercise in facilitating the production of the higher and lower keys and inflections of the voice in the music of speech. I have,

for some time past, paid considerable attention to the attitudes taken by great orators, preachers, and actors, and more especially by those of France and Italy, who certainly, in general, in the expression of emotions, indulge more freely and unrestrainedly in movement, attitude, and gesture, as well as the expression of countenance, than those of our own country; and I have invariably noticed that when making earnest, pathetic appeals, or expressing hope, love, or joy, or giving utterance to surprise or wonder, the whole neck has been more or less elevated; while the keys and inflections of the voice have, at the same time, been ranging high in the musical scale. On the other hand, when giving utterance to solemn affirmation, stern denunciation, awe, gloom, or dejection, the neck has been more or less depressed, while at the same time the keys and inflections have all been low in pitch and range. I cannot help, therefore, coming to the conclusion, that in powerful emotional speech, it will be found that free and untrammelled movements of the neck, either ascending or descending, according to the emotion we have to express, do greatly facilitate the production of the appropriate keys and inflections, according as they may be high in pitch and rising in the musical scale, or low in pitch and falling in the musical scale. The Abbé Thibout in his "Action Oratoire," p. 72, speaking of the movements of the head and neck, says:—"On ne peut trop en regler les mouvements, pour qu'ils ne présentent rien de choquant ni de défectueux. . . . Evitez soigneusement de tenir la tête raide, comme si vous aviez le torticolis. Aimez à l'élever avec modestie et à conformer ses mouvements avec ceux des épaules et de la main, quand vous adressez la parole à Dieu, aux esprits célestes; quand vous parlez du soleil, des astres, des montagnes, &c., dans les éloges, dans la joie, quand il faut en produise les sentiments. Baissez la tête dans la tristesse, dans les récits lugubres, dans les sentiments de pénitence, dans les calamités publiques, dont vous exposez l'image funeste, dans l'aveu de vos faiblesses. En un mot, souvenons nous toujours que la tête tient le premier rang dans l'action, entre les autres parties du corps; qu'elle contribue plus qu'aucune autre aux agréments de la prononciation." So also the great naturalist Buffon remarks:—"La tête en entier prends dans les passions, des positions et des mouvements différens; elle est abaissée en avant dans l'humilité, la honte, la tristesse; penchée à côté dans la langueur, la pitié; élevée dans l'arrogance; droite et fixe dans l'opiniâtreté; la tête élevée fait un mouvement en arrière dans l'étonnement, et plusieurs mouvements réitérés de côté; et d'autres dans le mépris, la moquerie, la colere et l'indignation."*

Mr. Lennox Browne in his translation and comments on Dr. Witkowski's recent work on the mechanism of the larynx, says at p. 2, quoting from the work, "The larynx is able from its mobility to take part in the production of voice. For example, during the act of phonation, the larynx is raised during the emission of acute sounds and lowered for grave sounds, hence the attitude of tenors and crowing cocks with the head raised." And, commenting on this, the translator adds the following remark:—"In the translator's opinion this elevation

* Buffon, Hist. Nat., 4th edit. vol. iv. p. 531.

and lowering of the larynx influences the pitch of the emitted note by means of a corresponding shortening or lengthening of that portion of the vocal apparatus which lies above the voice box, a corresponding contraction in the diameter of the canal, both above and below, assisting to the same result. By such a provision the vocal organ is not only one with reeds, having power of alteration of length and size, but with pipes, having a similar capability, both as regards conduction of the motor force, air, and in emission of the note pitched."—*Medical Hints on the Production and Management of the Singing Voice* (tenth thousand, 1878), p. 27.*

On this subject I also consulted a very eminent American physician, Dr. Theo. H. Kellogg of New York, who most obligingly favoured me with the following interesting letter, which I give *in extenso* :—

"29 WEST 36TH STREET, NEW YORK,
April 25th, 1879.

"MY DEAR FRIEND,—Your welcome letter of April 12th has just come to hand, and I have laid aside all work to give it an immediate answer, and to express my regret that time should have stolen such a silent march upon me since the receipt of your previous favour.

"You have raised a question of considerable interest in phonology, in that matter about which you ask my opinion. I fully agree with you in your very practical observations. The free movements of the larynx certainly do exert a decided control over the pitch of the voice. It is not easy to suggest a fully satisfactory theory for this fact.

"The vocal apparatus of man has striking resemblances to many sound-producing instruments, and yet, considered as a whole, it is perfectly unique.

"It is most nearly approached in its mechanism by strings, flute-pipes, and reeds, and still it so far transcends these in the full range of its possibilities, that it is in vain to seek in them for strictly analogous laws to account for all its phenomena.

"It is only in a suggestive way, therefore, that I speak of the fact in question in connection with certain points in acoustics which I venture to recall to your mind.

"The pitch of a vibrating cord, depends in the first place on its length. This fact accounts in a great measure for the natural varieties of pitch in the human voice, viz., the basso, barytone, tenor, contralto, and soprano registers, in which the *cordæ vocales* diminish in length in the order named. Many even explain the falsetto in like manner, supposing the cords to vibrate in only a part of their length.

"The number of vibrations of a stretched cord, however, increases also in direct ratio to the square root of the tension weight, and the voice will accordingly undergo an elevation of pitch in proportion to the force of contraction of the cricothyroid muscles, and the resulting tension of the true vocal ligaments. Physiological experiments show that this rule, though true in the main, cannot be applied with mathematical exactness to the human larynx.

* Baillière, Tindal, & Cox, King William Street, Strand. 1878, price 1s. 6d.

"It is quite in keeping with your view, that the cricothyroid muscles greatly depress the thyroid cartilage when they contract, and render the vocal cords tense, just as the antagonistic thyroarytenoid muscles elevate this part of the larynx when they act to relax the cords; and these movements of the larynx are certainly the concomitants, if not the proximate cause, of the changes in pitch.

"The same holds true if we compare the vocal apparatus to a reed instrument, with which it has stricter analogies, the vocal ligaments representing the tongue, or double membranes drawn over the mouth of an air-tube, the trachea, or rather between two tubes, considering the air passages above the larynx as the second tube. And here, as in the first instance, the tension of the cords is, of course, the chief regulator of the pitch, though I am inclined to attach considerable importance to the theory of harmonic and reciprocal vibration of the tracheal column of air.

"It seems to me also, that no writer, unless it be yourself, has laid sufficient stress on the remarkable changes in the voice produced by muscular and tendinous contraction, not of the larynx alone, but also of the neck, chest, and of all the internal organs which can be rendered tense by volitional or emotional impulses.

"Your interesting observation, that there is a vigorous play of the vocal organs only in impassioned orators, accords exactly with the recent views of physiologists, who hold that the muscular movements of speech are never the result of simple volition, but that they are always the result of sensations or emotions.

"But I fear I shall try your patience if I extend these remarks, so I hasten to express my extreme satisfaction that there is so soon to be a third edition of your 'King's College Lectures on Elocution.' I assure you I am not the only one in New York who will welcome the book.

"With kind regards, I am, most faithfully yours,

"THEO. H. KELLOGG, M.D.

"TO CHAS. J. PLUMPTRE, ESQ.,
MAIDA VALE, LONDON, N.W."

I think, therefore, it is clear that while the elevation of the whole neck facilitates the production of the higher notes, alike in the music of speech as of song, its depression renders more easy the production of all those that are low in pitch.

Of course, this peculiar quality of the voice has been inherent in man ever since he was endowed with speech; and he has used it naturally, and has developed its power more and more as his ideas multiplied, his civilisation advanced, and reason, imagination, and the various emotions of humanity were called into action. In the same manner has he used modulation of the voice, carried out its poise, given emphasis to his words, and, in fact, more or less employed all the other elements of Elocution, in all ages and in all countries, guided by the instruction of nature only: just as I assumed, a few minutes ago, that our reader of Shakespeare, having had his voice cultivated and developed, but knowing nothing further of the principles of the art of Elocution, but guided

solely by the exercise of his intelligence and imagination, had read to us and read *well*. Indeed, I cannot too earnestly impress upon you that true Elocution must be the result of a close and scrutinising examination of nature; of a diligent observance of the principles on which the inflections and other phenomena of the voice are based; and then of a scientific classification of these principles.

Thus the native Indian orator, whom Lord Erskine in the brilliant peroration to his speech in defence of Stockdale, mentions as having heard in his youth, and whom he describes as "a naked savage, holding a bundle of sticks in his hand as the notes of his unlettered eloquence," appears to have had all the resources of Elocution at his command. In the same manner men and women in all ages, and often in the lowest ranks of life, and wholly devoid of musical or any other education, have yet sung, so as to not merely give even critical hearers pleasure by the native beauty of their voices, but to touch their emotions by the powers of expression the singers naturally possessed. I could give instances of such vocalists of nature having fortunately been heard by some discriminating bystander, who has afterwards sought them out, removed them from their lowly sphere in life, given them a thorough musical education, and has been rewarded by seeing the objects of his beneficence eventually occupying a foremost position on the lyric stage. Thus, good as they were before, proper cultivation of their gifts made them far better; and the same remark applies with equal truth to Elocution, provided the instruction be sound and judicious, and the practice of the pupil steady and persevering.

That a true system of developing and cultivating the inflections and modulations of the human voice, so as to give the pupil eventually the highest powers of expression of which the range of his voice is capable, must be, and can only be, based on nature, is an assertion that I make most emphatically. And I say so, because inflection and modulation are inherent in man, and their employment is based on and governed by the laws of his nature.

Mr. Darwin, in his recent most interesting work on "The Expression of the Emotions in Man and Animals," * says at p. 36: "The character of the human voice under the influence of various emotions has been discussed by Mr. Herbert Spencer in his interesting essay on music. He clearly shows that the voice alters much under different conditions in loudness and quality, that is, in resonance and *timbre*, in pitch and intervals. No one can listen to an eloquent orator or preacher, without being struck with the truth of Mr. Spencer's remarks. It is curious how early in life the modulation of voice becomes expressive. With one of my children, under the age of two years, I clearly perceived that his '*humph*' of assent was rendered by a slight modulation strongly emphatic; and that, by a peculiar whine, his negative expressed obstinate determination. Mr. Spencer shows that *emotional speech*, in all the above respects, is intimately related to vocal music, and consequently to instrumental music; and he attempts to explain the characteristic

* "The Expression of the Emotions in Man and Animals:" John Murray, Albemarle Street.

qualities of both on physiological grounds, namely—on 'the general law that a feeling is a stimulus to muscular action.' It may be admitted that the voice is affected through this law; but the explanation appears to me too general and vague to throw much light on the various differences, with the exception of that of loudness, between ordinary speech, and emotional speech, or singing. This remark holds good, whether we believe that the various qualities of the voice originated in speaking under the excitement of strong feelings, and that the qualities have subsequently been transferred to vocal music; or whether we believe, as I maintain, that the habit of uttering musical sounds was first developed as a means of courtship in the early progenitors of man, and thus became associated with the strongest emotions of which they were capable, namely, ardent love, rivalry, and triumph.

"That animals utter musical notes is familiar to every one, as we may daily hear in the singing of birds. It is a more remarkable fact, that an ape, one of the gibbons, produces an exact octave of musical sounds, ascending and descending the scale by half-tones, so that this monkey, as Professor Owen says, 'alone of brute mammals may be said to sing.' From this fact, and from the analogy of other animals, I have been led to infer that the progenitors of man probably uttered musical tones before they had acquired the power of speech, and that consequently when the voice is used under any strong emotion, it tends to assume, through the principle of association, a musical character. . . . That the pitch of the voice bears some relation to certain states of feeling is tolerably clear. A person gently complaining of ill-treatment, or slightly suffering, almost always speaks in a high-pitch voice. . . . Laughter may be either high or low in pitch; so that, with adult men, as Haller long ago remarked, the sound partakes of the character of the vowels (as pronounced in German) O and A; whilst with women and children, it has more of the character of E and I; and these latter vowels naturally have, as Helmholtz has shown, a higher pitch than the former; yet both tones of laughter equally express enjoyment or amusement."

In considering the mode in which vocal utterances express emotion, we are naturally led to inquire into the cause of what is called "expression" in music. Upon this point Mr. Litchfield, who has long attended to the subject of music, has been so kind as to give me the following remarks. "The question, What is the essence of musical 'expression'? involves a number of obscure points, which, so far as I am aware, are as yet unsolved enigmas. Up to a certain point, however, any law which is found to hold as to the expression of the emotion, must apply to the more developed mode of expression in song, which may be taken as the primary type of all music. A great part of the emotional effects of a song depends upon the character of the action by which the sounds are produced. . . . But this leaves unexplained the more subtle and specific effect which we call the musical expression of a song, the delight given by its melody, or even by the separate sounds which make up the melody. This is an effect indefinable in language—one which, as far as I am aware, no attempt has been made to analyse, and which the ingenious

speculation of Mr. Herbert Spencer as to the origin of music leaves quite unexplained. For it is certain that the *melodic* effect of a series of sounds does not depend in the least upon their loudness or softness, or in their *individual absolute* pitch . . . The purely musical effect of any sound depends on its place in what is technically called 'a scale;' the same sound producing absolutely different effects on the ear, *according as it is heard in connection with one or another series of sounds.*"

"It is on this *relative* association of the sounds that all the essentially characteristic effects which are summed up in the phrase 'musical expression' depend. But why certain associations of sound have such and such effect is a problem which yet remains to be solved."

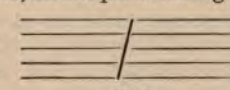
Now, all these remarks of Mr. Darwin, Mr. Herbert Spencer, and Mr. Litchfield, in regard to the sounds which produce the music of song, apply, more or less, to the sounds which produce the music of speech, or, in other words, the inflections of the human voice. Why words spoken in a certain key, descending by a series of concrete sounds in the musical scale, should convey to the mind the idea of stern determined will and command, as when a man (without even being seen) in such a manner pronounces merely the four words, "Let me do this;" and why the very same words spoken in a different key, but with the voice ascending in the musical scale, will convey the impression of earnest entreaty and supplication, we cannot tell. They are ultimate facts beyond which we cannot go—mysteries that we cannot penetrate. We must rest content with the knowledge that the various inflections of the voice *do* produce certain specific different impressions upon the mind; and that the law that such should be so, is universal as regards all the races of mankind.

As far as I know, the first attempt to investigate this melody of speech in regard to our language, and to reduce it to a system of notation, was made just a century ago by Joshua Steele, who gave the result of his labours in a large 4to volume entitled "Prosodia Rationalis; or, An Essay towards establishing the Melody and Measure of Speech to be expressed and perpetuated by Peculiar Symbols."

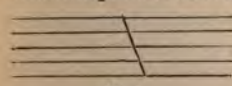
He states in the opening chapter of the work, that he had long entertained opinions concerning the melody and rhythm of modern languages, and particularly of English, and was very desirous, if possible, to contrive a method of notation by which might be marked the varying sounds in common speech, which, it was quite clear to him, ran through a large extent between *acute* and *grave.* He appears, too, to have been the first person, in this country, at all events, who gave a true and scientific definition of the essential distinction between the music of song and the music of speech—a distinction that has been accepted and adopted ever since by every author who has written on Elocution—for he says the former consists of a series of sounds *moving distinctly* from grave to acute or *vice versa,* either gradually or *saltim* by intervals, of which the semitone commonly so called, may be the common measure or division without a fraction; and always dwelling for a perceptible space of time on one certain note, whereas the melody of speech moves rapidly up or down by *slides,* wherein no graduated distinction of tones or semitones can be

measured by the ear. "Every one admits," he says, "that singing is performed by the ascent and descent of the voice through a variety of notes, as palpably and formally different from each other as the steps of a ladder." It seems, therefore, at first sight somewhat extraordinary that men of science should not have perceived the *slides* of the voice upwards and downwards in common speech. But the knowledge of the various distinct notes of ordinary music is not only laid open to those multitudes who learn that art, but also, being rendered visible and palpable to the unlearned by the keys of organs and such-like instruments, it happens that almost every one knows the variety of music to arise in part from the difference of acute and grave tones. In travelling through a country apparently level, how few people perceive the ascents and descents that would astonish them if the man of science were to demonstrate them by his instrument! In like manner, when the flow of the melody of speech shall be ripened into method by art, even the vulgar may be taught to know what the learned seem now scarce to comprehend.

Joshua Steele then adopted this system of notation for the music of speech. In order to mark the quantity of syllables or words, that is the duration of time during which the voice rests or dwells on the vowel in proportion as the same is long or short according to the law of the language, he took the ordinary notes in music, viz., semibreve, minim, crotchet, and quaver. The same he did in regard to pauses or rests. For the increase and diminution in the volume of the voice, he also adopted the ordinary marks of the crescendo and diminuendo and the same with all the other marks, forte, piano, &c., used in the music of song, so far as they could be made applicable to the music of speech. Then, to indicate how the voice ascended in the musical scale, he adopted this sign /, as when a man in supplication exclaims Oh! and to show how the voice in a similar manner descended in the scale he took the stroke \, as when a person sternly says No!



Oh!



No!

and these marks have been generally used ever since, and have received the names of the marks of the rising and falling inflections. To indicate those peculiar turns of the voice accompanied by an increase and then diminution in the volume of sound, more or less marked, and to which the names of circumflex inflections have been given, Steele adopted the following signs:—for the falling circumflex inflection, this ⌒, and for the rising, this ⌣. These last-named inflections and their particular uses I hope I shall be able to explain clearly to you after we have sufficiently examined the two groups of the simple rising and falling inflections.

You may now be interested in seeing Joshua Steele's method of notation of the music of speech applied in its entirety to a line of poetry, as an illustration, and here you have it before you as given by him. (Fig. 15.)

But our author did not end his labours here. Having investigated all that seemed to lie within his power in regard to melody of speech,

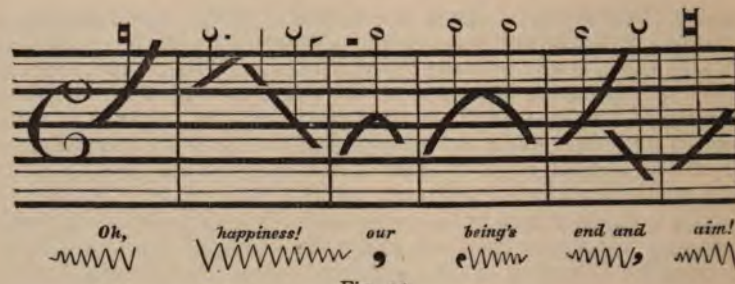


Fig. 15.

his next attempt was to discover, if possible, the laws which govern its rhythm; and in this attempt I believe he fully succeeded; for his system is, I am convinced, founded on truth, and based on physiological laws. I shall reserve all explanation of it until I come to my Lecture on Poise, only remarking for the present that it was a system always maintained and warmly advocated by the late Mr. Thelwall within these walls, as it always had been by his father previously.

Joshua Steele states that when his system of noting the melody and rhythm was explained by him fully to David Garrick, the great tragedian, among many judicious remarks which he made, and questions that he put, asked the following:—"Supposing a speech by him were noted according to these rules in the exact manner in which he spoke it, would any other person by the help of these rules be able to pronounce his words in the same tones and manner, exactly as the speech had been originally delivered?" To which Steele answered, "Supposing a first-rate musician had written down a piece of music, which he had played exquisitely well on an exceedingly fine-toned violin; another performer on an ordinary fiddle might undoubtedly play every note the same as the great master, though, perhaps, with less ease and elegance of expression; but still, notwithstanding his correctness in the tune and manner, nothing could prevent the audience from perceiving that the natural tone of his instrument was execrable. So, though these rules will enable a master to teach a just application of the rules when the voice should rise in the musical scale, and when it should fall, though it will make the pupil acquainted with the laws of poise, emphasis, and all the other proper expressions of the voice in reading and speaking, which will go *a great way in the improvement of Elocution*, yet they cannot give a full, sweet, and flexible voice, where it has been denied by nature."

A very wise and judicious answer of Mr. Steele, which puts elocution in its true light, and gives it neither more nor less than its just claim and assigns it what is its undoubted due. Under a proper system of instruction, and with careful regular practice on the part of the pupil, even voices weak in power and poor in quality may be much strengthened and improved, and an indifferent reader or speaker rendered much better; but still, where the vocal and speech organs are naturally ill-formed or defective, or if taste, imagination, and feeling be

wanting, not the most skilful master in the world will be able to make such a pupil an *absolutely good* reader or speaker.

That the Greeks and Romans in the old classic times knew perfectly well what we now call the inflections and modulations of the voice and the uses served by them in oratory, though they have left no analysis or system of principles in regard to their application for our instruction, is perfectly evident from what Quintilian says; for in Book XI. c. 3, occurs the following passage:—"The second observation on the true management of the voice relates to *variety*, which alone constitutes an eloquent delivery. And let it not be imagined that the equability of the voice already recommended is inconsistent with variety; for unevenness is the fault opposite to equability, and the opposite to variety is that monotony which consists in one unvaried form or tone of expression. The art of varying the tones of the voice, not only affords pleasure and relief to the hearer; but by the alternation of exercise relieves the speaker, as changes of posture and motions, of standing, walking, sitting, and lying are grateful, and we cannot for a long time submit to any one of them. The voice is to be adapted to the subject and the feelings of the mind, so as not to be at variance with the expressions; this is the great art. We should, therefore, guard against that uniformity of character called by the Greeks monotony (μονοειδής). . . Even in the same passages, and in the expression of the same feelings, there must be in the voice certain nice changes, according as the dignity of the language, the nature of the sentiments, the beginning, the conclusion, or the transitions require. For painters, who confine themselves only to one colour, nevertheless bring out some parts more strongly and touch others more faintly; and this they are obliged to do, in order to preserve the just forms and lines of their figures."

The first writer who took up Joshua Steele's theory in regard to these inflections of the voice and expanded them into a very full and elaborate treatise, was John Walker, the author of the well-known pronouncing dictionary. It may be read with some interest by the curious in such matters, but it is so exceedingly elaborate in the niceties to which it carries the rules for inflection of the voice in regard to almost every conceivable form of sentence, that I could not recommend it to any one just entering on the study of elocution, as a work likely to be of much practical utility. It has, however, some useful remarks in regard to the theory of inflection, and the uses it serves in speaking and reading, which I think I may endeavour to epitomise with some advantage.

Mr. Walker introduces the subject by showing how necessary proper pauses are in order to convey the sense of any sentence which we speak or read, and then goes on to assert that besides these pauses, which indicate a greater or less separation of the parts of a sentence, and a conclusion of the whole, there are certain slides of the voice, or inflections (as they are termed), which accompany those pauses, which, indeed, are as necessary to the full sense of the sentence as the pauses themselves; for, however exactly we may pause between those parts which are separable, if we do not pause with such an inflection of voice as is suited to the sense, the composition we read will not only

want its true meaning, but will have a meaning, indeed, very different from that intended by the writer. How desirable, therefore, must any effort be that can notify to us that particular inflection of voice which is best suited to convey to the hearer the full sense of the passage read or spoken! But it is not unlikely that this at first sight may be pronounced by some to be impossible. What! (it will be said) will any one pretend to convey to us upon paper, all that force, beauty, variety, and harmony, which a good reader throws into composition when he enters into the full spirit of his author, and displays every part of it to the best advantage? No (it may be answered), this is not attempted; but because *all this* cannot be done, is it impossible to do *any part* of it? Because the exact time of pausing is not always denoted by the points in use, is it valueless to have any marks of pausing at all? Because the precise degree of emphatic force is not conveyed by printing some words in a different character, cannot we sometimes assist the reader in apprehending the comparative force or feebleness of pronunciation by printing the emphatic words in letters of a different type? The practice of this in books of instruction sufficiently shows it is not entirely useless; and, if executed with more judgment, there is little doubt of its being rendered still more useful.

The truth is, something relative to the pronunciation can be conveyed by written words, and something cannot. The pauses between sentences and members of sentences may be conveyed; the emphasis on any particular word in a sentence may be conveyed; and it is presumed it can be also demonstrated that certain inflections of the voice which show the import of the pauses, form the harmony of a cadence, distinguish emphasis into different kinds, and give each kind its specific and determinate meaning, may be as clearly conveyed upon paper as any of the foregoing elements in pronunciation.

Though they were contemporaries, it is rather curious that neither in the elaborate works of Steele nor Walker do we find any allusion made by one to the other; and of the theory of the poise, the distinctive feature in Steele's "Prosodia Rationalis," and on which he based his whole system of measure in speech, Walker appears to be entirely ignorant. But Steele's theory and definition of the inflections he accepts fully; for he admits that all vocal sounds are capable of being divided into two kinds, viz.: musical sounds and speaking sounds; and his definition is just the same as Steele's, for he says that musical sounds are such as continue a given time on the precise point of the musical scale, and leap, as it were, from one note to another; while speaking sounds, instead of dwelling on the note they begin with, slide either upwards or downwards to the neighbouring notes without, save on very rare occasions, any perceptible rest on any; so that speaking and musical sounds are essentially distinct; the former being generally in motion from the moment they commence; the latter usually being at rest for some given time on one precise note. The difficulty of arresting speaking sounds for examination, he says, has made all authors suppose it impossible to give any such distinct account of them, as to be of use in speaking and reading: and, indeed, the wonderful variety

of tones which a good reader or speaker throws into delivery, and of which it is impossible to convey any idea but by imitation, has led us easily to suppose that nothing at all of this variety can be defined and reduced to rules. But when we consider that whether words are pronounced in a high or low key; in a loud or soft tone; whether they are pronounced swiftly or slowly, forcibly or feebly; they must necessarily be pronounced either sliding upwards or sliding downwards, or else go into a monotone; when we consider all this, we shall find that the *primary* division of all speaking sounds is into the upward and downward slides of the voice; and that whatever other diversity of time, tone, force, &c., may be added to speaking or reading, it must necessarily be chiefly conveyed by these two slides. Consequently, these two slides, or inflections of the voice, are the axis, as it were, on which the variety, power, melody, and general effect of all speaking and reading must turn. They may be considered as the great outlines of pronunciation; and if these outlines can be tolerably conveyed to a reader, they must be of nearly the same use to him that the rough draught of a picture is to a pupil in the art of painting.

I trust, therefore, now that you clearly understand what an inflection of the voice is; that it is not the key or pitch of the voice in which the whole word is pronounced, neither is it that loudness or softness which may accompany any key; but that the ordinary simple rising or falling inflection is just that upward or downward slide which the voice makes in pronouncing a word or clause of a sentence; and which is specially perceptible even to the unpractised ear, when the vowel in the word on which the inflection chiefly takes place happens to be long in point of quantity—as when I ask this question, "Does Cæsar deserve fáme or blàme?" I am sure if you listen to me, or if you pronounced the question yourselves, you cannot but perceive that, from the beginning of the word "fáme" till its close, the voice is sliding upward in the musical scale; whilst, on the contrary, in pronouncing the word "blàme" the voice, from the commencement to the end of the word, was sliding as evidently downward in the scale.

Our great orator and statesman, and present Prime Minister, the Right Hon. W. E. Gladstone, in a communication with which he kindly favoured me on this subject and gives me permission to quote, says at the close—

"Accent is not to be confounded with emphasis. It may be best defined as musical pitch, which is a matter entirely distinct from emphasis, as it is from time. We really in our speeches, as indeed in ordinary conversation, run up and down the musical scale without giving any heed to it; not, it is true, with the separate and full notes of song, but with partially formed notes that melt or slide, as it were, into one another, either ascending or descending in the musical scale.

Yours faithfully,

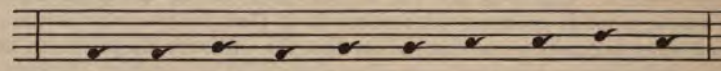
"W. E. GLADSTONE.

"*June 11th*, 1877.
C. J. PLUMPTRE, Esq."

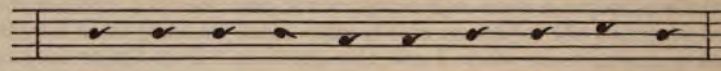
In my next Lecture I hope to be able to give you some plain general

rules for the right use of these inflections; and, in drawing my remarks to a close this evening, I would only impress upon you that so important is the right use of these two inflections, that the moment they are neglected our reading and speaking become expressionless and monotonous; and if they are misemployed, the cultivated taste is not only offended, but the sense and meaning of the sentences we pronounce often totally destroyed. If the meaning of a passage should require the voice to use the rising inflection on any particular word, either in the middle or at the end of a phrase, variety and melody demand the falling inflection on one of the preceding words; and, on the contrary, if completion of sense, melody, emphasis, or any other principle, should require that the falling inflection should be used on any particular word, it will be found that the word immediately preceding almost always demands the rising inflection; so that, as a general rule, it may be said that these two inflections of the voice are, in point of order, nearly alternate.

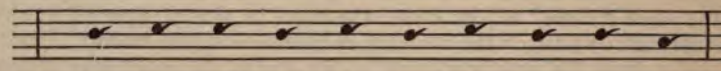
You will notice that this is very observable when we read a sentence and discover that we have made a mistake in the connection between the clauses, either by supposing the sense is to be continued when it really is completed, or by supposing it completed when it really is to be



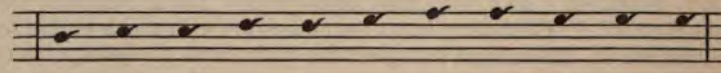
If thou dost slan — der her and tor — ture me,



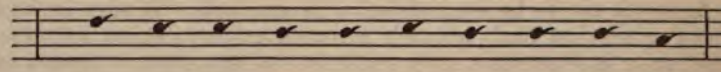
Ne — ver pray more: a — ban — don all re — morse;



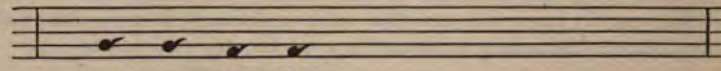
On hor — ror's head hor — rors ac — cu — mu — late;



Do deeds to make Hea — ven weep, all earth a — mazed;



For no — thing canst thou to dam — na — tion add,



Great — er than that.

continued; for in either of these cases we find it necessary to return pretty far back to some of the preceding words in order to give them

such inflections as are suitable to those which the sense requires on the succeeding words.

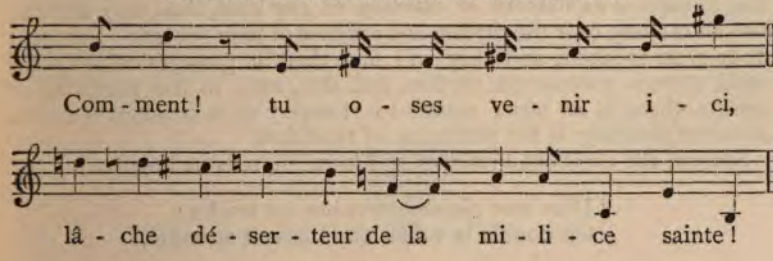
We are indebted to America for what is, as far as I know, the most elaborate work that has yet appeared on the inflections of the voice, viz., the large 8vo volume, entitled "The Philosophy of the Human Voice," by Dr. James Rush of Philadelphia, and which has now gone through, I believe, eight or nine editions. It is well worthy perusal by those who wish to study the subject in all its minuteness of detail.

Dr. Rush invented a peculiar form of notation of his own for the purpose of typifying the mode in which the vowel sounds in the music of speech seem, as it were, to gradually end in what he terms a "vanishing point," of which the foregoing is an illustration.

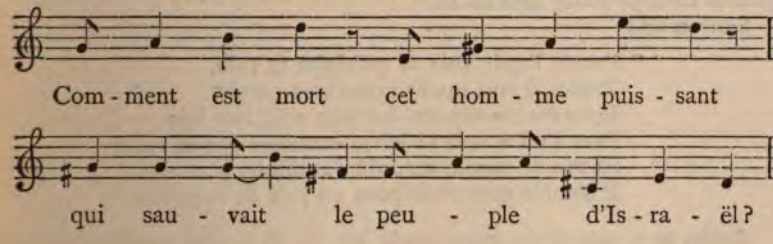
Another work which may be studied with the greatest advantage, and which we owe to France, is the "Traité Théorique et Pratique de la Déclamation pour la Chaise, pour le Barreau, et à l'usage ce ceux qui lisent en public," by the Abbé Thibout, a new edition of which, by M. De Pradel, has lately been published.

The Abbé Thibout for his system of notation in elocution adopts the ordinary notes of music, though he points out how in practice the music of speech must necessarily differ from the music of song. I show you here an illustration of the Abbé's system of notation.

EXEMPLE D'EXCLAMATION INTERROGATIVE.



EXEMPLE D'ADMIRATION INTERROGATIVE.



In concluding this Lecture on the Theory of the Inflections of the Voice, I may remark, as a preface to my next Lecture on the principles that govern their practical application in reading and speaking, that three degrees are commonly assigned to each of the classes of inflection; and

no doubt such a classification is very useful for practice, but while the *principle* of the application of each class of inflection is easily and clearly defined and well understood, yet the *degrees* of each class must be left much to the individual taste and judgment of each reader and speaker, and many more than three degrees of each inflection are certainly to be heard in a well-trained and cultivated voice.

As a rule, you will always remark that the more powerful the emotion or passion under which a man speaks, the wider is the range which the voice takes in the rising or falling inflection, according as the particular emotion or passion is one that nature always makes us convey either by one or the other, as, for instance, supplication by a rising, and stern denial by a falling inflection.

A few excellent remarks on "time" in delivery may not inappropriately be introduced here. They are those of the late Mr. George Henry Lewes, and will be found in a very interesting work published five years ago (Smith, Elder, & Co., 1875), entitled, "On Actors and Acting." He says (p. 194): "The great difficulty in Elocution is to *be* slow, and not to *seem* slow. To speak the phrases with such distinctness, and such management of the breath, that each shall tell, yet due proportion be maintained. Hurry destroys the effect; and actors hurry because they dread, and justly dread, the heaviness of a slow utterance. The art is so to manage the time that it shall not appear slow to the hearer; and this is an art very rarely understood by actors. No sooner have they to express excitement or emotion of any kind, than they seem to lose all mastery over the rhythm and cadence of their speech. Let them study great speakers, and they will find that, in passages which seem rapid, there is a measured rhythm, and that, even in the whirlwind of passion, there is as strict regard to 'tempo' as in passionate music. *Resistant flexibility* is the perfection of elocution."

Sanson, the excellent Professor of Elocution, tells us how—

> "D'un mot plaisant, terrible, ou tendre;
> On double la valeur en le faisant attendre,"

a point well understood by the elder Kean, who, however, allowed his pauses to degenerate into tricks.

Sanson adds—

> "Tantôt l'agile voix se précipite et vole,
> Tantôt il faut savoir ralentir sa parole.
> Ignorant de son art, les plus vulgaires lois
> Plus d'un acteur se laisse entraîner par sa voix;
> Sa rapide parole étourdit l'auditoire;
> Il semble concourir pour un prix de mémoire."

Again, at p. 209 of the same work, Mr. G. H. Lewes, speaking of the Drama in Germany, says: "Be the reasons what they may, the result is that, always in a German Hof Theater, one is sure of the very best *ensemble* that the company can present; and one will often receive as much pleasure from the performance of quite insignificant parts as from

the leading parts on other stages. The actors are thoroughly *trained;* they know the *principles* of their art—a very different thing from knowing 'the business.' They pay laudable attention to one supremely important point, recklessly disregarded on our stage—namely, Elocution. They know how to *speak*—both prose and verse; to speak without mouthing, yet with effective cadence; speech elevated above the tone of conversation, yet without being stilted. How many actors are there on our stage who have learned this? How many are there who suspect the mysterious charm which lies in rhythm and have mastered its music? How many are there who, with an art which is not apparent, except to the very critical ear, can manage the cadences and emphases of prose, so as to be at once perfectly easy, natural, yet incisive and effective?"

LECTURE IX.

The Rising Inflection of the Voice—Principles that govern its application in regard to the Logical expression of Clauses and Sentences: (1) Where the meaning is as yet Incomplete; (2) Where Clauses or Sentences are Negative in Construction; (3) To connect Kindred Thoughts together; (4) Where Clauses or Sentences are Contingent; (5) Interrogative Sentences that can be answered by a simple Affirmative or Negative—Principles that govern the Rising Inflection in regard to Emotional Expression: (1) Where Sentences convey Appeal of any kind; (2) Where Sentences are in the nature of Supplication or Prayer; (3) Where Sentences express Love, Joy, Hope, &c.; (4) Where Sentences express Wonder, Amazement, or Surprise; (5) Where Sentences are of an Exclamatory Character.

IN this and the following Lectures, I hope to make you acquainted with the principal rules for the employment of the different classes of the inflections of the voice. It seems to me that each class has a twofold use, first as regards the expression of the *logical* meaning of a sentence, and next as regards the expression of the *emotions*. The same remark, too, may be made in regard to the modulation of the voice. Let us, then, take in succession the rising, the falling, and the circumflex inflections, and see what are the broad and general principles which govern each.*

And, first, as regards the logical uses of the rising inflections, I should give this direction, as:

RULE I.—So long as the meaning of a clause or sentence is incomplete or kept suspended, the rising inflection is to be used.

Illustrations for Practice.

1. Whate'ér of life áll qúicḳening éther kéeps.
   Or bréathes thróugh aír, or shóots benéath the déeps,
   Or poúrs profúse on eárth; oṅe náture feéds
   The vítal fláme, and swélls the génial seèds.

* The first illustration of each rule is alone marked with the signs of the inflection of the voice, as it is most desirable that the student should read from a knowledge of the principles on which the rule is based, and not merely mechanically, because certain marks are placed on certain words.

2. Who noble ends by noble means obtains,
Or, failing, smiles in exile or in chains,
Like good Aurelius let him reign, or bleed
Like Socrates, that man is great indeed.

3. 'Twas said, by ancient sages,
That love of life increas'd with years
So much, that, in our later stages,
When pains grow sharp, and sickness rages,
The greatest love of life appears.

4. Of all the causes which conspire to blind
Man's erring judgment and misguide the mind,
What the weak head with strongest bias rules,
Is Pride.

5. Who builds his hope in th' air of men's fair looks,
Lives like a drunken sailor on a mast,
Ready, with every nod, to tumble down
Into the fatal bowels of the deep.

6. A soul immortal spending all her fires,
Wasting her strength in strenuous idleness,
Thrown into tumult, raptur'd or alarm'd
At aught this scene can threaten or indulge,
Resembles ocean into tempest wrought
To waft a feather or to drown a fly.

7. Lo! when the faithful pencil has design'd
Some bright idea of the master's mind,
Where a new world leaps out at his command,
And ready nature waits upon his hand;
When the ripe colours soften and unite,
And sweetly melt into just shade and light;
When mellowing years their full perfection give
And each bold figure just begins to live:
The treacherous colours the fair art betray,
And all the bright creation fades away.

8. Of systems possible, if 'tis confess'd
That wisdom infinite must form the best,
Where all must fall, or not coherent be,
And all that rises, rise in due degree;
Then in the scale of life and sense, 'tis plain
There must be, somewhere, such a rank as man.

9. When round the lonely cottage
Roars loud the tempest's din,
And the good logs of Algidus
Roar louder yet within;

When the oldest cask is opened,
And the largest lamp is lit;
When the chestnuts glow in the embers.
And the kid turns on the spit;
When young and old in circle
Around the firebrands close;
When the girls are weaving baskets,
And the lads are shaping bows;
When the goodman mends his armour,
And trims his helmet's plume;
When the good wife's shuttle merrily
Goes flashing through the room;
With weeping and with laughter,
Still is the story told,
How well Horatius kept the bridge
In the brave days of old.

10. The horrid crags by toppling convent crown'd,
The cork-tree's hoar that clothe the shaggy steep,
The mountain moss by scorching skies embrown'd,
The sunken glen whose sunless shrubs must weep,
The tender azure of the unruffled deep,
The orange tints that gild the greenest bough,
The torrents that from cliff to valley leap,
The vine on high, the willow-branch below,
Mixed in one mighty scene with varied beauty glow.

11. Though he who excels in the graces of writing might have been, with opportunities and application, equally successful in those of conversation; yet, as many please by extemporary talk, though utterly unacquainted with the more accurate method, and more laboured beauties, which composition requires, so is it very possible that men wholly accustomed to works of study, may be without that readiness of conception, and affluence of language, always necessary to colloquial entertainment.

12. Man's study of himself, and the knowledge of his own station in the ranks of being, and his various relations to the innumerable multitudes which surround him, and with which his Maker has ordained him to be united for the reception and communication of happiness, should begin with the first glimpse of reason, and only end with life itself.

RULE II.—All clauses or sentences that are negative in structure take the rising inflection.

Illustrations for Practice.

1. Let nót my cóld wórds here accúse my zéal,
'Tis nót the tríal of a wóman's wár,
The bítter clámour of twó éager tóngues,
Can árbitráte thís cáuse betwíxt us twáin:

And can I nót of such táme pátience bóast,
As to be húsht and náught at all to sáy.

2. Not all the water in the rough, rude sea
Can wash the balm from an anointed king:
The breath of worldly men cannot depose
The deputy elected by the Lord.

3. 'Tis not enough—No!
Vengeance cannot take away the grace of life:
The comeliness of look that virtue gives,
Its port erect with consciousness of truth,
Its rich attire of honourable deeds,
Its fair report that's rife on good men's tongues
It cannot lay its hands on these, no more
Than it can pluck his brightness from the sun,
Or with polluted finger tarnish it.

4. I doubt not that.
We carry not a heart with us from hence,
That grows not in a fair consent with ours
Nor leave one behind, that doth not wish
Success and conquest to attend on us.

5. Never was monarch better feared and loved
Than is your majesty: there's not a subject
That sits in heart-grief or uneasiness
Under the sweet shade of your government.

6. 'Tis not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial,
The inter-tissued robe of gold and pearl,
The farced title running 'fore the king,
The throne he sits on, nor the tide of pomp,
That beats upon the high shore of the world;
No, not all these thrice gorgeous ceremonies,
Not all these laid in bed majestical
Can sleep so soundly as that wretched slave
Who, with a body filled, and vacant mind,
Gets him to rest, crammed with distressful bread.

7. I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Cæsar's death-hour; nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no means of death
As here by Cæsar, and by you cut off.

8. "No, no," said Enid, vext, "I will not eat,
Till yonder man upon the bier arise
And eat with me. . . . I will not drink
Till my dear lord arise and bid me do it,
And drink with me; and if he rise no more
I will not look at wine until I die."

9. I did not mean to gall your pride.
No leader of our host in sounds more lofty
Talks of glorious war. Speak not thus.
Let not our variance mar the social hour,
Nor wrong the hospitality of Randolph.
Nor frowning anger, not yet wrinkled hate,
Shall stain my countenance.

10. Not high-raised battlement,
Nor laboured mound,
Thick wall, nor moated gate;
Not cities proud, nor spires,
Nor turrets crowned,
Nor bays, nor broad arm'd ports;
Not stars, nor spangled courts,—
These do not form a State.

11. Great and acknowledged force is not impaired, either in effect or in opinion, by an unwillingness to exert itself. . . . Do not entertain so weak an imagination as that your registers and your bonds, your affidavits and your sufferances, your dockets and your clearances, form the great securities of your commerce. Do not dream that your letters of office, and your instructions, and your suspending clauses, are the things that hold together the great contexture of this mysterious whole. These things do not make your government.

12. The peace we seek is not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, nor the precise marking of the shadowy boundaries of a complex government.

RULE III.—It not unfrequently happens that a clause or sentence containing a complete logical proposition, which, if it stood alone, would properly end with the falling inflection, is yet followed by another clause or sentence carrying on a similar or approximating train of thought. Ending the first clause or sentence with a rising inflection, will have the requisite conjunctive effect of linking the two thoughts together.

Illustrations for Practice.

1. To-mórrow, and to-mórrow, and to-mórrow,
Créep, in this pétty páce, from dáy tó day,
To the làst syllable of recorded tíme;
And all our yésterdays have lighted fools
The way to dusky deàth.

2. Oh! who can hold a fire in his hand,
By thinking on the frosty Caucasus;
Or cloy the hungry edge of appetite,
By bare imagination of a feast;
Or wallow naked in December's snow,
By thinking on fantastic summer's heat?

3. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds;
Save where the beetle wheels its drony flight,
And drowsy tinklings lull the distant folds;
Save that from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient, solitary reign.

4. Admit me, Mirth, to live with thee
In unreproved pleasures free;
To hear the lark begin his flight,
And, singing, startle the dull night
From his watchtower in the skies
Till the dappled dawn doth rise;
Then to come, in spite of sorrow,
And at my window, bid good morrow,
Through the sweetbrier or the vine,
Or the twistled eglantine:
While the cock, with lively din,
Scatters the rear of darkness thin,
And to the stack, or the barn-door,
Stoutly struts his dames before;
Oft listening how the hounds and horn
Cheerly rouse the slumbering morn
From the side of some hoar hill
Through the high wood echoing shrill.

5. The poet's eye, in a fine phrenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The form of things unknown, the poet's pen
Turns them to shape, and gives to airy nothing
A local habitation and a name.

6. The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And, like the baseless fabric of a vision,
Leave not a rack behind.

7. Beauty is but a vain, a fleeting good,
A shining gloss that fadeth suddenly;
A flower that dies when almost in the bud,
A brittle glass that breaketh presently;
A doubtful good, a gloss, a glass, a flower,
Lost, faded, broken, dead, within an hour.

8. Proclaim it, Westmoreland, throughout my host,
That he who hath no stomach for this fight,
May straight depart; his passport shall be made,
And crowns for convoy put into his purse:
We would not die in that man's company.
This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named,
And rouse him at the name of Crispian.
He that outlives this day and sees old age,
Will yearly, on the vigil, feast his neighbours,
And say, To-morrow is Saint Crispian:
Then will he strip his sleeve and show his scars.
Old men forget; yet shall not all forget,
But they'll remember, with advantages,
What feats they did that day.

9. Then shall our names,
Familiar in their mouths as household words,—
Harry the king, Bedford, and Exeter,
Warwick and Talbot, Salisbury and Gloster,—
Be in their flowing cups freshly remembered:
This story shall the good man tell his sons;
And Crispian's day shall ne'er go by,
From this time to the ending of the world,
But we in it shall be remembered.

10. The temperate man's pleasures are durable, because they are regular; and all his life is calm and serene, because it is innocent.

11. He that is truly polite, knows how to contradict with respect, and to please without adulation; and is equally remote from an insipid complaisance and a low familiarity.

12. No object is more pleasing to the eye than the sight of a man whom you have obliged; nor any music so agreeable to the ear as the voice of one that owns you for his benefactor.

13. There is scarcely a thinking man in the world who is involved in the business of it, but lives under a secret impatience of the hurry and fatigue he suffers, and has formed a resolution to fix himself, one time or other, in such a state as is suitable to the end of his being.

RULE IV.—Clauses or sentences that express doubts or contingency take the rising inflection.

Illustrations for Practice.

1. If that the face of mén,
The súfferance of our soúls, the timé's abuse,
If thése be motives wéak, brèak off betimès.
But if thése
(As I am sùre thèy dò) béar fíre enóugh
To kíndle cówards and to stéel with válour
The mélting spírits of wómen, thén, coúntrymen,
What néed we any spúr bút oúr ówn caùse?

2. It is doubtful yet,
If Cæsar will come forth to-day or no.
It may be these apparent prodigies,
The unaccustomed terror of this night,
And the persuasion of his augurers,
May hold him from the capitol to-day.

3. If that thy valour stand on sympathies,
There is my gage, Aumerle, in gage to thine.
If I dare eat, or drink, or breathe, or live,
I dare meet Surrey in a wilderness.

4. If every ducat in six thousand ducats
Were in six parts, and every part a ducat,
I would not draw them: I would have my bond.

5. If thou tak'st more
Or less than a just pound, be't but so much
As makes it light or heavy in the substance,
Or the division of the twentieth part
Of one poor scruple; nay, if the scale turn
But in the estimation of a hair,
Thou diest, and all thy goods are confiscate.

6. If it be proved against an alien,
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize on half his goods.

7. If I am traduced by tongues which neither know
My faculties nor person, yet will be
The chroniclers of my doing, let me say,
'Tis but the fate of place, and the rough brake
That virtue must go through.

8. If in the course
And process of this time, you can report,
And prove it too, against mine honour aught,
My bond of wedlock, or my love and duty
Against your sacred person: in God's name
Turn me away.—

9. If thou hast any sound or use of voice,
Speak to me:
If there be any good thing to be done,
That may to thee do ease, and grace to me,
Speak to me:
If thou art privy to thy country's fate,
Which, happily, fore-knowing may avoid—
Oh, speak!
Or if thou hast uphoarded in thy life,
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,
Speak of it: stay and speak.

10. If they shall chance,
In charging you with matters, to commit you,
The best persuasions to the contrary,
Fail not to use, and with what vehemency
The occasion shall instruct you: if entreaties
Will render you no remedy, this ring
Deliver them, and your appeal to us
There make before them.

11. Such a man as this that I have described, may reach the bench. He may be a man without passions, and therefore without vices: he may be, my lord, a man superfluously rich, and therefore not to be bribed with money; such a man, inflated by flattery and bloated in his dignity, may hereafter use that character for sanctity which has served to promote him as a sword to hew down the struggling liberties of his country; such a judge may interfere before trial, and may at the trial be a partisan.

12. If a cool, determined courage, that no apparently hopeless struggle could lessen or subdue—if a dauntless resolution, that shone the brightest in the midst of the greatest difficulties and dangers—if a heart ever open to the tenderest affections of our nature and the purest pleasures of social intercourse—if an almost childlike simplicity of character, that, while incapable of craft or dissimulation in itself, yet seemed to

have an intuitive power of seeing and defeating the insidious designs and treacheries of others—if characteristics such as these constitute their possessor a hero, then, I say, foremost in the rank of heroes shines the deathless name of Washington!

RULE V.—Sentences that are interrogative in character, and to which a simple affirmative or negative can be returned as an answer, end with the rising inflection.

Illustrations for Practice.

1. Old' John of Gáunt, time-hónoured Láncaster,
Hást thou accórding to thy óath and bónd
Bróught híther Hénry Héreford, thy bóld són,
Hére to máke goód the boíst'rous láte appéal
Whích thén our leísure would not lét ús héar
Againśt the Duke of Norfolk, Thómas Mówbray?

2. Must I do so, and must I ravel out
My weav'd-up follies? Gentle Northumberland,
If thy offences were upon record
Would it not shame thee in so fair a troop
To read a lecture of them?

3. No deeper wrinkles yet? Hath sorrow struck
So many blows upon this face of mine
And made no deeper wounds?
Was this face the face
That every day under his household roof
Did keep ten thousand men? Was this the face,
That, like the sun, did make beholders wink?
Is this the face which faced so many follies,
And was at last outfaced by Bolingbroke?

4. Think you a little din can daunt my ears?
Have I not in my time heard lions roar?
Have I not heard the sea, puff'd up with winds,
Rage like an angry bear?
Have I not heard great ordnance in the field?
And Heaven's artillery thunder in the sky?
Have I not in a pitchèd battle heard
Loud 'larums, neighing steeds, and trumpets' clang?
And do you tell me of a woman's tongue?

5. Shall I cease here? Is this enough to say
That my desire, like all strongest hopes,
By its own energy fulfill'd itself,
Merged on completion? Would you learn at full
How passion rose through circumstantial grades
Beyond all grades developed?

6. Have I lived thus long (let me speak myself
Since virtue finds no friends) a wife, a true one;
A woman (I dare say without vain-glory)
Never yet branded with suspicion?
Have I with all my full affections
Still met the King? lov'd him next Heaven, obey'd him?
Been out of fondness superstitious to him?
Almost forgot my prayers to content him?
And am I thus rewarded?

7. Have I not made you
The prime man of the State? I pray you tell me,
If what I now pronounce, you have found true,
And if you may confess it, say withal,
If you are bound to us?

8. My Lord of Suffolk, say is this the guise?
Is this the fashion in the Court of England?
Is this the Government of Britain's isle?
And this the Royalty of Albion's King?
What! shall King Henry be a pupil still
Under the surly Glos'ter's governance?
Am I a Queen in title and in style,
And must be made a subject to a Duke?

9. Oh, ever beauteous! ever friendly! tell
Is it in Heav'n a crime to love too well?
To bear too tender, or too firm a heart,
To act a Lover's or a Roman's part?
Is there no bright reversion in the sky,
For those who greatly think or bravely die?

10. Is this the noble Moor whom our full senate
Call all in all sufficient?—Is this the nature
Whom passion could not shake? whose solid virtue
The shot of accident, nor dart of chance,
Could neither graze, nor pierce?

11. Has our Maker furnished us with desires which have no correspondent objects, and raised expectations in our breasts with no other view than to disappoint them? Are we to be for ever in search of happiness without arriving at it, either in this world or in the next? Are we formed with a passionate longing for immortality, and yet destined to perish after this short period of existence? Are we prompted to the noblest actions, and supported through life under the severest hardships and most trying temptations, by hopes of a reward which is visionary and chimerical? by the expectation of praises which we are never to realise and enjoy?

12. Can we believe that a thinking being, that is in a perpetual progress of improvement, and travelling on from perfection to perfection, after having just looked abroad into the works of her Creator, and made a few discoveries of His infinite goodness, wisdom, and power, must perish at her first setting out, and in the very beginning of her inquiries? Would He, who is infinitely wise, make such glorious creatures for so mean a purpose? Can He delight in the production of such abortive intelligences, such short-lived reasonable beings? Would He give us talents that are not to be exerted? capacities that are never to be gratified?

Under these foregoing rules, may, I venture to think, be classed the principal uses served by the rising inflections of the voice as regards the elucidation of the logical meaning of sentences. We now come to their emotional uses; but it is necessary, in considering this branch of our subject, to premise that in emotional expression much depends on the reader or speaker not only using right inflections, but also the appropriate keys of the voice which nature always makes us employ when we are really influenced by our different emotions and are giving utterance to them in articulate language. Professor Tyndall, in one of his celebrated Lectures, spoke lately of the advantages of cultivating the imagination in regard to science. I am sure the advantages are not less when the imagination is cultivated in regard to art, and especially such an art as that of elocution. The poetic or sympathetic temperament that can vividly conceive and realize the various passions, feelings, and emotions expressed by an author, and in the "mind's eye" behold all the scenes and circumstances in which the language of such emotions either really was, or is supposed to have been, uttered, will ever possess the strongest power of influencing the hearts of others; and nothing will enhance this power so much as the culture of the imagination.

I shall have to speak more fully in a subsequent Lecture of the principles which govern the different keys of the voice, or, in other words, its modulation; so I shall speak only briefly and incidentally of this element of expression in giving you now what seem to me to be the principal rules for the emotional uses of the rising inflections.

RULE. I.—When a sentence is in the nature of an appeal, it takes a general rising inflection throughout its delivery, and the key of the voice is usually more or less high in pitch; but in sad and solemn appeals the pitch of the inflection is always low.

Illustrations for Practice.

1. Gó to yóur bósom,
Knóck thére and ásk yoúr heárt whát it dóth knów
Thát's líke my bŕother's fault. If it confess
A natural gúiltiness súch as is hís,
Let it ńot sóund a thóught upon your tóngue
Agaínst my bŕother's life.

2. My dear, dear Lord,
The purest treasure mortal times afford
Is spotless Reputation. That away,
Men are but gilded loam or painted clay.
A jewel in a ten-times barr'd up chest,
Is a bold spirit in a loyal breast.
Mine honour is my life; both grow in one;
Take honour from me and my life is done.
Then, dear my liege, mine honour let me try
In that I live and for that will I die.

3. Lord Marshal, let me kiss my Sovereign's hand
And bow my knee before his Majesty:
For Mowbray and myself are like two men,
That vow a long and weary pilgrimage;
Then let us take a ceremonious leave
And loving farewell of our several friends.

4. Think upon the time
When the clear depths of thy yet lucid soul
Were ruffled with the troublings of strange joy,
As if some unseen visitant from heaven
Touch'd the calm lake and wreath'd its images
In sparkling waves;—recal the dallying hope
That on the margin of assurance trembled,
As loth to lose in certainty too bless'd
Its happy being;—taste in thought again
Of the stolen sweetness of these evening-walks,
When pansied turf was air to wingèd feet;
When circling forests, by ethereal touch
Enchanted, wore the livery of the sky;
When thy heart,
Enlarg'd by its new sympathy with one,
Grew bountiful to all!

5. All good people,
You that thus far have come to pity me,
Hear what I say. You few that lov'd me,
And dare be bold to weep for Buckingham,
His noble friends and fellows, whom to leave
Is only bitter to him, only dying;
Go with me, like good angels, to my end;
And as the long divorce of steel falls on me,
Make of your prayers one sweet sacrifice
And lift my soul to Heaven.

6. King Adrastus,
Steel'd as thy heart is with the usages
Of pomp and power, a few short summers since
Thou wert a child, and canst not be relentless.
Oh, if maternal love embraced thee then,
Think of the mothers who with eyes unwet

Glare on their perishing children; hast thou shared
The glow of a first friendship which is born
'Midst the rude sports of childhood, think of youth
Smitten amidst its playthings, let the spirit
Of thy own innocent childhood whisper pity.

7. Haste to your seats: I will but speak a word
With our brave friend, and follow; though convened
In speed, let our assembly lack no forms
Of due observance, which to furious power
Plead with the silent emphasis of years.

8. Ye eldest Gods,
Who in no statues of exactest form
Are palpable; who shun the azure heights
Of beautiful Olympus, and the sound
Of ever young Apollo's minstrelsy;
Yet mindful of the empire which ye held
Over dim Chaos, keep revengeful wrath
On falling nations and on kingly lines
About to sink for ever: ye who shed
Into the passions of Earth's giant brood
And their fierce usages the sense of justice:
Who clothe the fated battlements of tyranny
With blackness as a funeral pall, and breathe
Through the proud halls of time-emboldened guilt
Portents of ruin, hear me!

9. Come with those downcast eyes sedate and sweet,
Those gentle looks that deeply pierce the soul,
Where with the light of thoughtful reason mixed
Shines lively fancy and the feeling heart;
Oh, come! and while the rosy-footed May
Steals blushing on, together let us tread
The morning dews; and gather in their prime
Fresh blooming flowers to grace thy braided hair,
And thy lov'd bosom that improves their sweets.
See where the winding vale its lavish stores
Irriguous spreads. See how the lily drinks
The latent rills, scarce oozing through the grass
Of growth luxuriant, or the humid bank
In fair profusion decks. Long let us walk
Where the breeze blows from yon extended field
Of blossoming flowers: Arabia cannot boast
A fuller gale of joy than from thence
Breathes through the sense and takes the ravish'd soul.

10. Maiden, with the meek, brown eyes,
In whose orb a shadow lies
Like the dusk in evening skies;

Thou whose locks outshine the sun,
Golden tresses wreathed in one
As the braided streamlets run.

Standing with reluctant feet
Where the brook and river meet,
Womanhood and childhood fleet.

Gazing with a timid glance
On the brooklet's swift advance,
On the river's broad expanse.

Deep and still that gliding stream
Beautiful to thee must seem
As the river of a dream.

Bear through sorrow, wrong, and ruth,
In thy heart the dew of youth,
On thy lips the smile of truth.

11. In the name of every generous and honourable feeling—for the sake not merely of those on whose behalf I specially appeal, but for your own sakes, and as you value your own dignity and character, and prize the future independence of your country, come forward, and by one simultaneous exclamation, signify your assent to a measure which will not only have the effect of rescuing the peasantry from ruin, but of rescuing your own character from ignominy and disgrace. Do it in the name of justice,—do it in the name of humanity,—do it in the name of Ireland,—and I trust I do not take His name in vain, when I say—do it in the name of God.

12. "PRESS ON!" Never despair; never be discouraged, however stormy the heavens, however dark the way; however great the difficulties, and repeated the failures, "PRESS ON!"

If fortune has played false with thee to-day, do thou play true for thyself to-morrow. If thy riches have taken wings and left thee, do not weep thy life away, but be up and doing, and retrieve the loss by new energies and action. If an unfortunate bargain has deranged thy business, do not fold thy arms, and give up all as lost; but stir thyself and work the more vigorously.

If those whom thou hast trusted have betrayed thee, do not be discouraged, do not idly weep, but "PRESS ON!" find others; or, what is better, learn to live within thyself. Let the foolishness of yesterday make thee wise to-day. If thy affections have been poured out like water in the desert, do not sit down and perish of thirst, but "PRESS ON!"—a beautiful oasis is before thee, and thou mayest reach it if thou wilt. If another has been false to thee, do not thou increase the evil by being false to thyself. Do not say, the world hath lost its poetry and beauty; 'tis not so: and even if it is so, make thine own poetry and beauty—by a brave, a true, and above all, a *religious* life.

RULE II.—Sentences that convey supplication or prayer take a general rising inflection throughout their delivery, the key of the voice varying from a low one, if the prayer is very solemn in character, to one more or less high, if the supplication is simply pathetic in its nature.

Illustrations for Practice.

1. Oh, sáve me, Húbert, sáve me.
For héaven's śake, Húbert, let me not be bóund—
Náy, héar me, Húbert, drívе theśe mén awáy,
And I will sit as quíet as a lámb.
Oh spaŕe mine eyés—
Thoúgh to ńo uśe but stíll to lóok on yóu.

2. Oh, upon my knees,
Made hard with kneeling, I do pray to thee,
Thou virtuous Dauphin, alter not the doom
Forethought by Heaven.

3. It is not more than midnight now. Have mercy!
Oh, do not grasp me with such violence.
Oh, spare me! sure I have not injur'd thee;
Let me not weep and pray to thee in vain!

4. Oh, look upon me with an eye of mercy;
And, as there dwells a godlike nature in thee,
Listen with mildness to my supplications!

5. I do entreat your Grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty,
In such a presence here to plead my thoughts;
But I beseech your Grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.

6. I pray you tarry; pause a day or two
Before you hazard; for in choosing wrong
I lose your company; therefore forbear awhile.

7. Oh! you blessed ministers above,
Keep me in patience; and with ripened time
Unfold the evil which is here wrapt up.

8. Oh, I beseech thee,
If my obedience and blameless life,
If my humility and meek submission
In all things hitherto, can move in thee
One feeling of compassion; if thou art
Indeed my father, and canst trace in me
One look of her who bore me, or one tone

That doth remind thee of her, let it plead
In my behalf, who am a feeble girl—
Too feeble to resist; and do not force me
To wed that man.

9. Oh! do not let my loved one die;
But rather wait until the time
That I am grown in purity
Enough to enter Thy pure clime,
Then take me—I will gladly go
So that my love remain below.

Oh, let her stay, she is by birth—
What I through Death must learn to be;
We need her more on our poor Earth,
Than Thou canst need in Heaven with Thee,
She hath her wings already; I
Must burst this earth-shell ere I fly.

Then, do Thou take me; we shall be near,
More near than ever—each to each;
An angel's ears will find more clear
My heavenly than my earthly speech;
And still as I draw near to Thee,
Her soul and mine shall closer be.

10. O Thou,
That didst uphold me in my lonely isle,
Uphold me, Father, in my loneliness
A little longer; aid me, give me strength
Not to tell her, never to let her know;
Help me not to break in upon her peace.
My children too—must I not speak to these?
They know me not—I should betray myself.
Never—no father's kiss for me—the girl
So like her mother—and the boy, my son,—
Aid me, give me strength
Not to tell her—never to let her know.

11. And now, in conclusion, I pray from the bottom of my heart, that He who is the Author of all mercies to mankind, whose divine providence, I am persuaded, guides and ever superintends the transactions of this world, and whose guardian spirit has ever watched over this prosperous island, direct and fortify your judgments!

12. Yes, I beseech, I entreat you, for the sake of your country, for the sake of your high fame—upon every motive, personal and public—from every consideration, national and individual—pause before you repudiate the means, the only means, by which the spirit of coercion, now carried into a system, shall be restrained, and by which the country shall be saved from all the suffering, the affliction, and the debasement with which at such times it is attended, and without which there is not

a glimpse of hope, not a chance the most remote, that the slightest palliative will be applied.

RULE III.—All sentences that express Joy, Love, Friendship, Hope, and in general all the more pleasurable and amiable emotions, partake of a rising inflection, and the voice is usually pitched in keys more or less high; though where great tenderness, pity, or pathos mingles with the affection, the voice is often modulated into a low soft minor key, as it has been termed in elocution.

Illustrations for Practice.

1. Swéet chíld of aír,
   Never did I behóld thee só attíred
   And gármented in béauty as to-níght.
   There's nothing fáir or beáutiful but tákes
   Sométhing from thée that makés it béautiful.

2. What you do,
   Still betters what is done. When you speak, sweet,
   I'd have you do it ever; when you sing,
   I'd have you buy and sell so; so give alms,
   Pray so; and for the ordering of your affairs,
   To sing them too. When you do dance, I wish you
   A wave o' the sea, that you might ever do
   Nothing but that; move still, still so,
   And own no other function: each your doing,
   So singular in each particular,
   Crowns what you're doing in the present deeds,
   That all your acts are queens.

3. Oh, let me breathe my life
   Before this ancient sire, who, it should seem,
   Hath sometime lov'd; I take thy hand, this hand,
   As soft as dove's down, and as white as it,
   Or Ethiopian's tooth, or the fann'd snow
   That's boulted by the northern blast twice o'er.

4. It is a dream, sweet child, a waking dream,
   A blissful certainty, a vision bright
   Of that rare happiness, which even on earth
   Heaven gives to those it loves. Now thou art rich,
   As thou wast ever beautiful and good,
   And I am now the beggar.

5. Oh, speak again, bright angel! for thou art
   As glorious to this night, being o'er my head
   As is a wingèd messenger of heaven
   Upon the white upturn'd wondering eyes
   Of mortals, that fall back to gaze on him
   When he bestrides the lazy-pacing clouds,
   And sails upon the bosom of the air.

6. All the stars of heaven,
The deep blue noon of night, lit by an orb
Which looks a spirit, or a spirit's world—
The hues of twilight; the sun's gorgeous coming—
His setting indescribable, which fills
My eyes with pleasant tears as I behold
Him sink, and feel my heart float softly with him,
Along the western paradise of clouds.
The forest shade, the green bough, the bird's voice—
The vesper bird's, which seems to sing of love,
And mingles with the song of Cherubim,
As the day closes over Eden's walls,—
All these are nothing to my eyes and heart,
Like Adah's face; I turn from earth to heaven
To gaze on thee.

7. Ah! simple heart and sweet,
You loved me, damsel, surely with a love
Far tenderer than my queen's. Pray for thy soul!
Ay, that will I—Farewell, too, now at last,
Farewell, fair lily!

8. Thy bright image,
Glassed in my soul, took all the hues of glory,
And lured me on to those inspiring toils
By which man masters men. For thee I grew
A midnight student o'er the dreams of sages.
For thee I sought to borrow from each Grace
And every Muse, such attributes as lend
Ideal charms to love. I thought of thee,
And Passion taught me Poesy—of thee;
And on the painter's canvas grew the life
Of Beauty. Art became the shadow
Of the dear starlight of thy haunting eyes
Men called me vain—some mad—I heeded not;
But still toil'd on, hoped on, for it was sweet
If not to win, to feel more worthy thee!

9. O Annie!
It is beyond all hope, against all chance,
That he who left you ten long years ago
Should still be living; well then, let me speak;
I grieve to see you poor and wanting help:
I cannot help you as I wish to do,
Unless—they say that women are so quick—
Perhaps you know what I would have you know—
I wish you for my wife. I fain would prove
A father to your children. I do think
They love me as a father—I am sure
That I love them, as if they were mine own;

And I believe, if you were fast my wife,
That after all these sad uncertain years,
We still might be as happy as God grants
To any of His creatures.
Oh think upon it, Annie, for I love you,
And I have loved you longer than you know.

10. Hear me, hear me!
Astarte! my belovèd! speak to me.
I have so much endured—so much endure—
I know not what I ask—nor what I seek—
I feel but what thou art—and what I am;
And I would hear yet once before I perish,
The voice which was my music—speak to me!
For I have call'd on thee in the still night,
Startled the slumbering birds from the hush'd boughs,
And woke the mountain wolves, and made the caves
Acquainted with thy vainly-echoed name,
Which answer'd me—many things answer'd me;
Spirits and men—but thou wert silent all.
Yet speak to me—I have outwatch'd the stars,
And gazed o'er heaven in vain in search of thee—
Speak to me—I have wandered o'er the earth
And never found thy likeness. Speak to me—
Speak to me, though it be in wrath, but say—
I reck not what—but let me hear thee once—
This once—once more!

11. Nay, speak not; my heart has broken its silence, and you shall hear the rest. For you I have endured all the weary bondage of this house; yes, to see you, hear you, breathe the same air, be ever at hand, that if others slighted, from one at least you might receive the luxury of respect: for this—for this I have lingered, suffered, and forborne. We are orphans both—friendless both; you are all in the world to me; turn not away; my very soul speaks in these words—*I love you!*

12. And now, as I close my task, subduing my desire to linger yet, these faces fade away. But one face, shining on me like a heavenly light, by which I see all other objects, is above them and beyond them all. And that remains. I turn my head and see it in its beautiful serenity beside me. My lamp burns low, and I have written far into the night; but the dear presence without which I were nothing bears me company. O Agnes, O my soul, so may thy face be by me when I close my life indeed; so may I, when realities are melting from me, like the shadows which I now dismiss, still find thee near me, pointing upward!

RULE IV.—Sentences that express wonder, amazement, or surprise take an extreme degree of the rising inflection, and the voice is usually

pitched in very high keys, unless awe, dread, or terror mingle with the emotion, when keys more or less low in pitch prevail.

Illustrations for Practice.

1. Whát! Míchael Cássio, that cáme a-wóoing with you,
   And mány a tíme when I have spóke of yóu
   Dispráisingly, hath tá'en yóur párt,
   To háve śo múch to dó, to bŕing hím ín!

2. See! See! King Richard doth himself appear,
   As doth the blushing discontented sun,
   From out the fiery portal of the East,
   When he perceives the envious clouds are bent
   To dim his glory and to stain the tract
   Of his bright passage to the Occident.

3. We are amaz'd, and thus long have we stood
   To watch the fearful bending of thy knee,
   Because we thought ourself thy lawful king!
   And if we be, how dare thy joints forget
   To pay their awful duty to our presence?

4. Are not you mov'd, when all the sway of earth
   Shakes like a thing infirm? O Cicero,
   I have seen tempests, when the scolding winds
   Have riv'd the knotty oaks; and I have seen
   The ambitious ocean swell and rage and foam
   To be exalted with the threat'ning clouds;
   But never till to-night—never till now,
   Did I go through a tempest dropping fire.

5. A common slave (you know him well by sight)
   Held up his left hand, which did flame and burn
   Like twenty torches joined; and yet his hand,
   Not sensible of fire, remained untouched.
   Besides (I have not since put up my sword),
   Against the Capitol, I met a lion,
   Which glar'd upon me, and went surly by,
   Without annoying me: and there were drawn
   Upon a heap, a hundred ghastly women,
   Transformed with their fear; who swore they saw
   Men, all in fire, walk up and down the streets.
   And yesterday the bird of night did sit,
   Even at noon-day, upon the marketplace,
   Hooting and shrieking.

6. Can such things be,
   And overcome us like a summer cloud,
   Without our special wonder? You make me strange
   Even to the disposition that I owe,

When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine are blanch'd with fear.

7. My gracious lord,
I should report that which I say I saw,
But know not how to do it :—
As I did stand my watch upon the hill,
I look'd towards Birnam, and anon, methought
The *wood* began to *move*—
Let me endure your wrath if it be not so:
Within these three miles may you see it coming—
I say a *moving grove.*

8. What! I that kill'd her husband and his father,
To take her in her heart's extremest hate,
With curses in her mouth, tears in her eyes,
The bleeding witness of her hatred by,
With God, her conscience, and these bars against me,
And I, no friends to back my suit withal
But the plain devil, and dissembling looks,
And yet to win her!

9. Oh beautiful! oh wondrous! oh divine!
A scale had fallen from my sight,
A marvellous glory was call'd forth
And shone upon the face of Earth.
I saw millions of spirits darting
To and fro athwart the air—spirits
That *my* magic had never yet discern'd,
Spirits of rainbow hues, and quivering
With the joy that made their nature.
Where'er I cast my gaze, life upon life
Was visible,—every blade of grass
Swarm'd with myriads, invisible
To the common eye, but all performing still,
With mimic regularity, the varied courses
Of the human race; every grain of dust,
Every drop of water, was a universe
Mapped into a thousand tribes, and all
Fulfilling the destinies of mortality,
Love, Fear, Hope, Emulation,
Avarice, Jealousy, War, Death.

10. But if all around was life, the life
Was of enchantment, harmony,
And every element of delight.
Speech left me for very joy. I gazed,
Thrilled with amazement, on all around me,
As I entered, as it were into this new world

Of life—these inner temples of the great
And glorious system of the universe.
I stood alone amidst this new
And populous creation, and I stretch'd
Myself beneath a tree voluptuously,
To sate my soul with wonder.

11. I am astonished, I am shocked to hear such principles confessed —to hear them avowed in this house or in this country. What! to attribute the sacred sanction of God and nature to the massacres of the Indian scalping-knife—to the cannibal savage torturing, murdering, devouring, drinking the blood of his mangled victims!

12. It fills us with amazement when we see the reins given unchecked to the passions, even in youth; but there is some allowance to be made to that boiling season of life when nature is all-impetuous, and the attractions of the world are so intimately felt and so readily obeyed. But what must be our wonder—our astonishment—when we see men, as they decline from their meridian, burning fiercer and fiercer for that world; shocking the wrinkles on their brow by an insatiable desire for more wealth and distinction; sacrificing their glorious reversionary hopes for acquisitions that are on the point of being torn from them, and promising themselves a kind of immortality here so long as they behold a single human being one step nearer to the grave?

RULE V.—All sentences that are of an exclamatory nature take a general rising inflection; but the keys in which the voice is pitched vary from very low to very high, in accordance with the character of the emotion of which such sentence is the expression.—(See "Lectures on Modulation of the Voice.")

Illustrations for Practice.

1. Ó Gód! Ó Gód! that e'ér thís tońgue of míne
That láid the séntence of dréad bánishment
On yoú, proud mán, should táke it off agáin
With wórds of sóoth! Óh, that I were as gŕeat
As is my gríef; or lésser than my ńame!
Or that I could forgét what I have béen,
Or not remémber what I múst be nów!

2. Oh, crueller than was ever told in tale
Or sung in song! O vainly lavish'd love!
O cruel! there was nothing wild or strange
Or seeming shameful; for what shame in love,
So love be true, and not as yours is—nothing?

3. Stabb'd through the heart's affections to the heart!
Seethed like the kid in its own mother's milk!
Kill'd with a word, worse than a life of blows!

I thought that he was gentle, being great.
O God, that I had lov'd a smaller man!

4. Ah, Richard, with eyes of heavy mind
I see thy glory, like a shooting star,
Fall to the base earth from the firmament!
Thy sun sets weeping in the lowly west,
Witnessing storms to come, woe, and unrest:
Thy friends are fled, to wait upon thy foes;
And crossly to thy good all fortune goes!

5. Oh, now for ever
Farewell the tranquil mind! farewell Content!
Farewell the plumed troop, with the big wars
That make ambition virtue! Oh farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious War,
Farewell!

6. Oh! when the last account 'twixt Heaven and Earth
Is to be made, then shall this hand and seal
Witness against us to damnation!
How oft the sight of means to do ill deeds
Makes ill deeds done!

7. Oh! when the heart is full—when bitter thoughts
Come crowding thickly up for utterance,
And the poor words of common courtesy
Are such a very mockery—how much
The bursting heart may pour itself in Prayer!

8. Alas! for this gray shadow, once a man—
So glorious in his beauty and thy choice,
Who madest him thy chosen, that he seemed
To his great heart none other than a god!
Ay me! ay me! with what another heart
In days far off, and with what other eyes
I used to watch—if I be he that watch'd—
The lucid outline forming round thee; saw
The dim curls kindle into sunny rings;
Changed with thy mystic change, and felt my blood
Glow with the glow that slowly crimson'd all
Thy presence and thy portals while I lay,
Mouth, forehead, eyelids growing dewy-warm
With kisses balmier than half-opening buds
Of April; and I could hear the lips that kiss'd
Whispering, I knew not what, of wild and sweet,
Like that strange song I heard Apollo sing,
While Ilion, like a mist, rose into towers!

9. Oh, thou beautiful
And unimaginable Ether! and
Ye multiplying masses of increased
And still increasing lights!
Is your cause still measured for ye? or do ye
Sweep on in your unbounded revelry
Through an aerial universe of endless
Expansion, at which my soul aches to think,
Intoxicated with Eternity?
O God! O Gods, or whatsoe'er ye are,
How beautiful ye are! how beautiful
Your works, or accidents, or whatsoe'er
They may be! Let me die, as atoms die
(If that they die), or know ye in your might,
And knowledge! My thoughts are not in this hour
Unworthy what I see, though my dust is.
Spirit! let me expire or see them nearer!

10. My mother Earth,
And thou, fresh breaking Day, and you, ye Mountains!
I cannot love ye!
And thou! the bright eye of the universe,
That openest over all, and unto all
Art a delight! Thou shin'st not on my heart.
And you, ye crags! upon whose extreme edge
I stand, and on the torrent's brink, beneath,
Behold the tall pines, dwindled as to shrubs
In dizziness of distance, when a leap,
A stir—a motion,—even a breath would bring
My breast upon its rocky bosom's bed,
To rest for ever! Beautiful!
How beautiful is all this visible world!
Hark! the note!
The natural music of the mountain reed!
My soul would drink these echoes! Oh that I were
The viewless spirit of a lovely sound,
A living voice, a breathing harmony,
A bodiless enjoyment, born and dying
With the blest tone which made me!

11. Ay? And this man dares to talk of conscience! Conscience, forsooth! It is enough to make one's blood boil to think on't! That he who had publicly, and in the open light of day, thrown off every coverlet of shame—that he should, without sense, or memory, or feeling, before the eyes of the whole empire, with the traces of his degradation still fresh upon him, presume to call upon the name of the great and eternal God, and in all the blasphemy of sacrilegious cant, dedicate himself, with an invocation to Heaven, to the everlasting oppression of my country! This it is that sets me, and every true patriot, on fire!

This it is which raises, excites, inflames, exasperates! This it is which applies a torch to our passions! This it is which blows our indignation into flames!

12. No! you will not consign the man whom I defend to the spot to which the Attorney-General invites you to surrender him! When the spring shall have come again, and the winter shall have passed—when the spring shall have come again—it is not through the windows of a prison-house that the father of such a son, and the son of such a father, shall look on those green hills on which the eyes of many a captive have gazed so wistfully in vain; but in their own mountain-home again, where they shall listen to the murmurs of the great Atlantic, they shall go forth and inhale the freshness of the morning air together; "they shall be free of mountain solitudes;" they will be encompassed with the loftiest images of Liberty on every side; and if time shall have stolen its suppleness from the father's knee, or impaired the firmness of his tread, he shall lean on the child of her who watches over him from Heaven, and shall look out, far and wide, from some high place, over the island whose greatness and glory shall be for ever associated with his name! In your love of justice,—in your love of Ireland,—in your love of honesty and fair play, I place my confidence! I ask you for an acquittal, not only for the sake of your country, but for your own! And when, upon the day when this trial shall have been brought to a termination, and in answer to the question you will be asked, you shall answer, "Not Guilty," with what a transport will that glorious negative be welcomed. How will you be blessed, adored, worshipped! And when, retiring from this scene of excitement and of passion, you shall return to your own tranquil homes, how pleasurably will you look upon your children, in the consciousness that you will have left them a patrimony of peace, by impressing upon the British Cabinet that some other measure besides a State prosecution is necessary for the pacification of your country!

LECTURE X.

The Falling Inflections of the voice—Logical Principles of their application: (1) Where the meaning of a Clause or Sentence is complete; Illustrations; (2) Where it is required to keep Clauses distinct and independent; Illustrations; (3) Where an Interrogation cannot be answered by a simple Affirmative or Negative; Illustrations; Exceptions; Illustrations; Emotional Uses of the Falling Inflections: (1) In Sentences expressing Strong Conviction or Solemn Affirmation; Illustrations; (2) In Sentences that Express Command or Authority; Illustrations; (3) Where Sentences express Hatred, Anger, &c.; Illustrations—Use of the *Staccato;* Illustrations—Climax, how best Rendered; Illustrations—Gradual Inflections or Monotone—Uses of the Monotone—When Passages are characterised by Awe or Solemnity; Illustrations.

WE have now to enter upon an examination of the falling inflections of the voice, and of the uses they serve in Elocution. Let us take these first in reference to the logical principles which govern their application, and afterwards consider them as regards emotional expression. With respect to the former division, I should give this as

RULE 1.—As soon as the meaning of a sentence, or clause of a sentence, is logically complete, then the falling inflection must be employed.

Illustrations for Practice.

1. The princely David with his outlaw band,
Lodged in the cave Adullàm. Wild and fierce,
With lion-like faces and with eagle eyes,
They followed where he lèd. The danger press'd;
Far over all the land the Philistines
Had spread théir armìes. Through Rephaim's vale
The dark tents muster'd thìck, and David's home—
His father's city Bethlehem, owned them lòrds.
'Twas harvèst, and the crops of ripening corn
They ravàged; and with rude feet trampled down
The tender vìnes. Men hid themselves for fear
In woods or càves. The brave, undaunted few,
Gathering round David, sought the mountain hòld.

2. The setting sun fell low on Zutphen's plain;
The fight was over and the victory won;
And out of all the din and stir of war,
They bore the flower of Christian chivalry,
The life-blood gushing out. He came, the pure,
The true, the stainless; all youth's fiery glow,
All manhood's wisdom blended into one;
To help the weak against the strong; to drive
The Spaniard from a land which was not his,
And claim the right of all men to be free,
Free in their life, their polity, their faith.

3. Elaine the fair, Elaine the lovable,
Elaine the lily maid of Astolat,
High in her chamber, up a tower to the east,
Guarded the sacred shield of Lancelot;
Which first she placed where morning's earliest ray
Might strike it and awake her with the gleam;
Then, fearing rust or soilure, fashioned for it
A case of silk; and braided thereupon
All the devices blazoned on the shield
In their own tinct; and added of her wit
A border fantasy of branch and flower,
And yellow-throated nestling in the nest.

4. I will tell you:
The barge she sat in, like a burnished throne
Burned on the water: the poop was beaten gold,
Purple the sails, and so perfumed, that
The winds were love-sick with them: the oars were silver;
Which to the tune of flutes kept stroke, and made
The water, which they beat, to follow faster,
As amorous of their strokes. For her own person,
It beggared all description: she did lie
In her pavilion (cloth of gold, of tissue)
O'er picturing that Venus, where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With diverse-coloured fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid, did.

5. Now came still evening on, and twilight grey
Had in her sober liv'ry all things clad.
Silence accompanied: for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale:
She, all night long, her am'rous descant sung.
Silence was pleas'd. Now glow'd the firmament
With living sapphires: Hesperus, that led

The starry host, rode brightest; till the moon,
Rising in clouded majesty, at length
Apparent queen, unveil'd her peerless light,
And o'er the dark her silver mantle threw.

6. We stood beneath the concave of a blue
And cloudless sky:——
With clear voice
That falter'd not, albeit the heart was mov'd,
The Wanderer said:——
"One adequate support
For the calamities of mortal life
Exists—one only; an assur'd belief
That the procession of our fate, howe'er
Sad or disturb'd, is ordered by a Being
Of infinite benevolence and power;
Whose everlasting purposes embrace
All accidents converting them to good."

7. I went to see him, and my heart was touch'd
With reverence and with pity. Mild he spake,
And entering on discourse, such stories told
As made me oft revisit his sad cell.
For he had been a soldier in his youth,
And fought in famous battles, when the peers
Of Europe, by the bold Godfredo led,
Against the usurping infidel, display'd
The blessed cross, and won the holy land.
Pleas'd with my admiration, and the fire
His speech struck from me, the old man would shake
His years away, and act his young encounters;
Then, having show'd his wounds, he'd sit him down,
And all the livelong day discourse of war.
To help my fancy,—in the smooth green turf
He'd cut the figures of the marshall'd hosts,
Describ'd the motions, and explain'd the use
Of the deep column, and the lengthen'd line,
The square, the crescent, and the phalanx firm.
For all that Saracen or Christian knew
Of war's vast art was to this hermit known.

8. Here closed the Sage that eloquent harangue,
Pour'd forth with fervour in continuous stream,
Such as, remote, 'mid savage wilderness,
An Indian chief discharges from his breast.
Meantime the sun,
To us who stood low in that hollow dell,
Had now become invisible,—a pomp
Leaving behind of yellow radiance, spread
Over the mountain sides, in contrast bold

With ample shadows, seemingly, no less
Than those resplendent lights, his rich bequest,
A dispensation of his evening power.
—Adown the path that from the glen had led
The funeral train, the shepherd and his mate
Were seen descending: forth to greet them ran
Our little page; the rustic pair approach,
And we are kindly welcom'd—promptly serv'd
With ostentatious zeal.—Along the floor
Of the small cottage in the lowly dell
A grateful couch was spread for our repose,
Where, in the guise of mountaineers, we slept,
Stretched upon fragrant heath, and lull'd by sound
Of far-off torrents charming the still night,
And, to tired limbs and over-busy thoughts,
Inviting sleep and soft forgetfulness.

9. Dear is the memory of our wedded lives,
And dear the last embraces of our wives,
And their warm tears; but all hath suffered change.
And surely now our household hearths are cold:
Our sons inherit us: our looks are strange,
And we should come like ghosts to trouble joy:
Or else the island princes over-bold
Have eat our substance, and the minstrel sings
Before them of the ten years' war in Troy
And our great deeds as half-forgotten things.

10. The lotos blooms below the barren peak:
The lotos blows by every winding creek;
All day the wind breathes low with mellower tone,
Through every hollow cave and alley lone:
Round and round the spicy downs the yellow lotos-dust is blown.
We have had enough of action and of motion, we
Rolled to starboard, rolled to larboard, when the surge was seething free,
Where the wallowing monster spouted his foam-fountains in the sea.

11. In the first place, true honour, though it be a different principle from religion, is that which produces the same effects. The lines of action, though drawn from different parts, terminate in the same points. Religion embraces virtue, as it is enjoined by the laws of God; honour as it is graceful and ornamental to human nature. The religious man fears, the man of honour scorns, to do an ill action. The latter considers vice as something that is beneath him, the other as something that is offensive to the Divine Being. The one as what is unbecoming, the other as what is forbidden. Thus Seneca speaks in the natural and genuine language of a man of honour, when he declares, that were there no God to see or punish vice, he would not commit it, because it is of so mean, so base, and so vile a nature.

12. Virtue is the foundation of honour and esteem, and the source of all beauty, order, and happiness in nature. It is what confers value on all the other endowments and qualities of a reasonable being, to which they ought to be absolutely subservient, and without which, the more eminent they are, the more hideous deformities and the greater curses they become. The use of it is not confined to any one stage of our existence, or to any particular situation we can be in, but reaches through all the periods and circumstances of our being.—Many of the endowments and talents we now possess, and of which we are too apt to be proud, will cease entirely with the present state; but this will be our ornament and dignity in every future state to which we may be removed. Beauty and wit will die, learning will vanish away, and all the arts of life be soon forgot; but virtue will remain for ever.

RULE II.—Inasmuch as a falling inflection always suggests to the mind a certain degree of completeness of meaning (just as a rising inflection does of incompleteness) it may be usefully employed in those sentences which consist of several clauses, conveying imperfect sense, and independent of each other's meaning, for the purpose of keeping the several clauses separate and distinct from each other.

Illustrations for Practice.

1. Swarth figures clothed
In strange apparel from the further East,
Bringing their spice and balm from Lebanon
To tempt our Western beaùties; Ethiop boys,
Bound for the market, crouching side by side
With blue-eyed Thracians; merchants with their wàres
Were mingled on the deck.

2. You, Lord Archbishop,
Whose See is by a civil peace maintained;
Whose beard the silver hand of peace hath touched;
Whose learning and good letters peace hath tutored,
Whose white investments figure innocence;
You do ill translate yourself
Into the harsh and boisterous tongue of war.

3. And then when Harry Bolingbroke and he
Being mounted, and both roused in their seats;
Their neighing coursers daring of the spur;
Their armed staves in charge; their beavers down;
Their eyes of fire sparkling through sights of steel,
And the loud trumpet blowing them together—
Then, then the King did throw his warder down.

4. The passionate prayer—
The wild idolatry—the purple light
Bathing the cold earth from a Hebe's urn.

Yea, all the soul's divine excess which youth
Claims as its own—came back when first I loved thee.

5. The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself—
Yea, all which it inherit—shall dissolve,
And like this insubstantial pageant faded
Leave not a rack behind.

6. Thy false uncle,
Being once perfected how to grant suits,
How to deny them; whom to advance and whom
To thrash for overtopping, new created
The creatures that were mine, or changed them.

7. The name appended by the burning heart
That long'd to show its idol what bright things
It had created—yea, the enthusiast's name
That should have been thy triumph was thy scorn.
That very hour—when passion, turned to wrath,
Resembled hatred most—when thy disdain
Made my whole soul a chaos—in that hour
The tempters found me a revengeful tool
For their revenge. Thou hadst trampled on the worm—
It turned and stung thee.

8. Yea, the very walls
And moats of castled forts—the barren seas—
The cell wherein the pale-eyed student holds
Talk with melodious science—all are sown
With everlasting honours, if our souls
Will toil for fame, as boors for bread.

9 Aunus from green Tifernum,
Lord of the Hill of Vines;
And Seius, whose eight hundred slaves
Sicken in Ilva's mines;
And Picus, long to Clusium
Vassal in peace and war;
All these led forth the Umbrian powers
From that great crag where girt with towers
The fortress of Nequinum lowers
O'er the pale waves of Nar.

10. Men who live a life of moral decency,
Men who can hear the Decalogue and feel
No self-reproach, who of the moral law,
Established in the land where they abide,
Are strict observers; men not negligent
In acts of love to those with whom they dwell;
Many such as these there are,

And peace be to them: but such
Cold abstinence from evil deeds
Is not enough to elevate the soul.

11. To acquire a thorough knowledge of our own hearts and characters; to restrain every irregular inclination; to subdue every rebellious passion; to purify the motives of our conduct; to form ourselves to that temperance which no pleasure can seduce; to that meekness which no provocation can ruffle; to that patience which no affliction can overwhelm; and to that integrity which no interest can shake: this is the task which, in our sojourn here, we are required to accomplish.

12. The causes of good and evil are so various and uncertain, so often entangled with each other, so diversified by various relations, and so much subject to accidents which cannot be foreseen, that he who would fix his condition upon incontestable reasons of preference must live and die inquiring and deliberating.

RULE III.—Where a sentence is interrogative in its character, but to which a simple affirmative or negative cannot be returned as an answer, but something definite in expression must be given instead, such sentence requires at its close the falling inflection.

Illustrations for Practice.

1. Why was I born to taste this depth of wòe?
Why closed not darkness o'er my infant life
On that accursèd day, when joyful lips,
Unknowing of the future, raised the cry,
"Rejoice, O mother! Lo! a child is born?"

2. In what have I offended you? what cause
Hath my behaviour given to your displeasure
That thus you should proceed to put me off
And take your good grace from me?
When was the hour
I ever contradicted your desire,
Or made it not mine too? Which of your friends
Have I not strove to love, although I knew
He was mine enemy? What friend of mine
That had to[illegible]derived your anger, did I
Continue in [illegible] liking?

3. Why droops my lord like over-ripened corn,
Hanging the head at care's plenteous load?
Why doth the great Duke Humphrey knit his brows
As frowning at the favours of the world?
Why are thine eyes fixed to the sullen earth,
Gazing on that which seems to dim thy sight?
What seest thou there?

4. What! my young master? Why, what make you here?
Why are you virtuous? Why do people love you?
And wherefore are you gentle, strong, and valiant?
Why would you be so fond to overcome
The haughty pride of the humorous Duke?

5. Why have you made your other love
(Who even but now did spurn me with his foot)
To call me goddess, nymph, divine, and rare,
Precious, celestial? Wherefore speaks he this
To her he hates? And wherefore doth Lysander
Deny your love, so rich within his soul,
And tender me, forsooth! affection,
But by your setting on, by your consent?

6. For when would you, my lord, or you, or you,
Have found the ground of study's excellence
Without the beauty of a woman's face?
And where is any author in the world
Teaches such beauty as a woman's eye?
And when would you, my liege, or you, or you,
In leaden contemplation have found out
Such fiery numbers, as the prompting eyes
Of beauty's tutors have enriched you with?

7. How can I sleep?
How can you wish that I should sleep when night
Succeeds to night, and still the unconquer'd wind,
Laden with snow and hailstones dashes round us
As if in scorn of Highlanders, content
To yield the fastnesses in which it held
Joint empire with our sires; and still the fear
That it hath dealt its vengeance on the head
We love, increases;—with the time o'erpast
For sad and shameful travel?

8. Why, who cries out on pride
That can therein tax any private party?
What woman in the city do I name?
When that I say the city-woman bears
The cost of princes on unworthy shoulders?
Who can come in and say that I mean her,
When such a one as she, such is her neighbour?
Or what is he of laxest function
That says his bravery is not on my cost,
Thinking that I mean him, but therein suits
His folly to the mettle of my speech?

9. Tell me who thou art?
What generous source owns that heroic blood
Which holds its course thus bravely? What great wars

Have nursed this courage that can look on death—
Certain and speedy death—with placid eye,
Whence came that tone, that smile? What idle dream
Of long-past days hath melted me?

10. Let me not burst in ignorance, but tell
Why thy canonised bones, hearsed in death,
Have burst their cerements? Why the sepulchre
Wherein we saw thee quietly inurned
Hath op'd his ponderous and marble jaws
To cast thee up again? What may this mean
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? Wherefore? What should we do?

11. What war has thus laid waste the fertile fields of this once beautiful and opulent country?—what civil dissensions have happened, thus to tear asunder and separate the happy societies that once possessed these villages?—what disputed succession, what religious rage, has, with unholy violence, demolished those temples, and disturbed fervent, but unobtruding piety, in the exercise of its duties?—what merciless enemy has thus spread the horrors of fire and sword?—what severe visitation of Providence has dried up the fountain, and taken from the face of the earth every vestige of verdure?—Or, rather, what monsters have stalked over the country, tainting and poisoning with pestiferous breath what the voracious appetite could not devour?

12. Who is it that causes this river to rise in the high mountains, and to empty itself in the ocean? Who is it that causes to blow the loud winds of winter, and that calms them again in the summer? Who is it that rears up the shade of these lofty forests, and blasts them with the quick lightning at His pleasure? Who but the same Great Spirit who gave to you a country on the other side of the waters, and gave ours to us?

I think I have now given you what seems to me, after the best consideration I have been able to bestow upon the subject, the principal rules that govern the falling inflections, so far as regards the logical uses which they serve in reference to the utterance of clauses or sentences that come within their application. But before I proceed to any illustration of the emotional uses of the falling inflections, I have to mention one rule regarding the pronunciation of penultimate clauses which forms apparently an exception to the first general rule given above; and the exception is this:—we ought not, without absolute necessity, to adopt the falling inflection upon the last member but one of a sentence. The foundation of this rule is the natural perception of melody by the ear, which (as Walker observes) has as much dislike to a too great similitude of consecutive sounds as the

understanding has to a want of sufficient distinction between members differently connected. When this distinction, therefore, is sufficiently obvious, and no improper connection is formed by using the rising inflection, the ear always requires this inflection on the penultimate member; for, as the last member must almost always be terminated by the falling inflection at its close, a falling inflection immediately preceding it in the penultimate member would be too close a repetition of similar sounds. Hence arises the propriety of the general rule that a penultimate clause takes a rising inflection. The following sentence will serve to illustrate the principle on which this rule is based:

"The Deity has annexed a secret pleasure to anything that is new or uncommon, that He might encourage us in the pursuit after knowledge, and engage us to search into the wonders of His creàtion; for every new idea brings such a pleasure along with it as rewards any pains we have taken in the acqǘisition, and consequently serves as a motive to put us upon fresh discoveries."

When, however, the penultimate clause terminates with a word that is specially emphatic, or which implies an antithesis, the desired effect is best produced by ending the penultimate clause with either a simple falling inflection in the first case, or what is termed a falling circumflex in the latter. Of the circumflex inflections I shall speak fully in my next Lecture. The following sentence will serve as an example of this principle:

"I must therefore desire you to remember that by the pleasures of the imagination I meant only such pleasures as arise originally from *sìght*, and that I divide these pleasures into two kinds."

In this sentence you observe that the word "sight" is emphatic, and, though ending the penultimate clause, should have, not the rising, but the falling inflection, as this inflection best brings out the effect of an emphatic phrase.

I now proceed to consider the principal emotional uses of the falling inflections, and this, as being the nearest allied to the logical uses, I should place as

RULE I.—Where it is desired to convey the impression of solemn affirmation or strong conviction of the truth of what we say, emphatic falling inflections on the principal words, even though the sentence may be negative in form of construction, produce the desired effect; and the keys in which the inflections are pitched are in general low.

Illustrations for Practice.

1. Besides, I sày, and will in battle pròve,—
Or hère, or elsewhère, to the furthest vèrge
That ever was surveyed by English eyè,—
That all the treasons for these eighteen yeàrs
Complòtted and contrìved in this lànd,
Fetch from false Mowbray their first hèad and sprìng.

Furthèr, I sày, and furthèr will maintàin
Upon his bad life to make all this gòod,
That he did plot the Duke of Gloucester's deàth,
Suggest his soon-believing advèrsaries,
And consequently like a traitor-cowàrd
Sluic'd out his innocent soùl through streàms of bloòd;
Which bloòd, like sacrificing Abel's, cries
Even from the tongueless caverns of the eàrth
To mè, for justìce and rough chàstisement!
And by the glorious wòrth of my descènt,
This arm shall dò it, or this life be spènt.

2. Three parts of that receipt I had for Calais,
Disburst I duly to his Highness' soldiers;
The other part reserved I by consent,
For that my sovereign liege was in my debt,
Upon remainder of a dear account,
Since last I went to France to fetch his Queen:
Now swallow down that lie. For Gloucester's death,—
I slew him not; but, to my own disgrace,
Neglected my sworn duty in that case.

3. God's is the quarrel; for God's substitute,
His deputy anointed in His sight,
Hath caused his death; the which if wrongfully,
Let God avenge; for I may never lift
An angry arm against His minister.

4. My Lords of England, let me tell you this,—
I have had feeling of my cousin's wrongs,
And laboured all I could to do him right:
But in this kind to come in braving arms,
Be his own carver, and cut out his way,
To find out right with wrong, it may not be;
And you that do abet him in this kind
Cherish rebellion, and are rebels all.

5. Tell Bolingbroke (for yond' methinks he is)
That every stride he makes upon my land
Is dangerous treason. He is come to ope
The purple testament of bleeding war:
But e'er the crown he looks for live in peace
Ten thousand bloody crowns of mothers' sons
Shall ill become the flower of England's face,
Change the complexion of her maid-pale peace
To scarlet indignation; and bedew
Her pastures' grass with faithful English blood.

6. I will avenge this insult, noble Queen,
Done in your maiden's person to yourself;
And I will track this vermin to their earths:

For though I ride unarmed I do not doubt
To find, at some place I shall come at, arms
On loan, or else for pledge; and, being found,
Then will I fight him, and will break his pride,
And on the third will again be here,
So that I be not fallen in fight. Farewell.

7. And if there were a hundred in the wood,
And every man were larger limb'd than I,
And all at once should sally out upon me,
I swear it would not ruffle me so much,
As you that not obey me.

8. Me you call great: mine is the firmer seat,
The truer lance; but there is many a youth
Now crescent, who will come to all I am,
And overcome it; and in me there dwells
No greatness, save it be some far-off touch
Of greatness, to know well I am not great.
There is the man.

9. Your mind is all as youthful as your blood:
Now hear me speak with a prophetic spirit;
For even the breath of what I mean to speak
Shall blow each dust, each straw, each little rub
Out of the path which shall directly lead
Thy foot to England's throne; and therefore mark:
John hath seized Arthur; and it cannot be
That whilst warm life plays in that infant's veins,
The misplaced John should entertain an hour,
One minute, nay, one quiet breath of rest.
A sceptre snatch'd with an unruly hand
Must be as boisterously maintained as gained;
And he that stands upon a slippery place
Makes nice of no vile hold to stay him up.
That John may stand, then Arthur needs must fall.

10. Your Grace must pardon me: I will not back,
I am too high-born to be propertied,
To be a secondary at control.
Or useful serving-man, and instrument
To any sovereign state throughout the world,
Your breath first kindled the dead coals of war,
Between this chastised kingdom and myself,
And brought in matter that should feed this fire,
And now 'tis far too huge to be blown out
With that same weak wind which first enkindled it.

11. Gentlemen, in thus declaring my opinion, I place it as my own opinion in front of my address to you, and I wish you not to mistake for the mere zeal of professional duty the energies of truth and freedom.

For although, in ordinary cases, the advocate and the private man ought in sound discretion to be kept asunder, yet there are occasions where such separation would be treachery and meanness. In a case where the dearest rights of society are to be supported by resisting a prosecution of which the party accused is but a mere name; where the whole community is to be wounded through the sides of that party; and where the conviction of the individual will be the subversion or surrender of public privileges, the advocate has a more extensive charge. The duty of the patriot citizen then mingles itself with its obligation to his client, and he disgraces himself, dishonours his profession, and betrays his country, if he does not step forth in his genuine character, and vindicate the rights of his fellow-citizens, which are attacked through the medium of the man he is defending. Gentlemen, I do not shrink from that responsibility upon this occasion, but desire to be considered the fellow-criminal of the defendant, if, by your verdict, he shall be found a criminal.

12. From the Star-Chamber, gentlemen, the prevention and punishment of libels descended to the courts of common law: and, with the power, they seem to have inherited much of the spirit of that tribunal. Servility at the bar, and profligacy on the bench, have not been wanting to aid every construction unfavourable to freedom: and, at length, it is taken as granted, and as clear law, that truth or falsehood is quite immaterial, constituting no part of either guilt or innocence.

I would wish to examine this revolting doctrine; and, in doing so, I am proud to tell you that it has no other foundation than in the oft-repeated assertions of lawyers and judges. One servile writer has stated this doctrine, from time to time, after another—and one overbearing judge has re-echoed the assertion of a time-serving predecessor—and the public have at length submitted. I do, therefore, feel not only gratified in having the occasion, but bound to express my opinion upon the real law of this subject. I know that opinion is but of little weight. I have no professional rank or station to give it importance; but it is an honest and conscientious opinion, and it is this;—that, in the discussion of *public subjects*, and of the administration of *public men*, *truth* is a duty and not a *crime*.

RULE II.—Sentences that express command, reprehension, or authority, take emphatic falling inflections, and the range of the voice in pitch is usually from the middle to lower keys.

Illustrations for Practice.

1. We are not bòrn to suè, but to commànd,
Which since we cannot dò to make you frièends,
Be reàdy, as your lìves shall ànswer it,
At Covèntry, upon Saint Lambert's dày.
Thère shall your swòrds and lances arbìtrate
The swèlling dìfference of your sèttled hàte.

Since we cannot atone you, you shall seè
Jùstice decìde the vìctor's chìvalry.
Lòrd Màrshal, bìd our officèrs-at-arms
Be reàdy to dìrect thèse hòme alàrms.

2. Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce
The fly-slow hours shall not determinate
The dateless limit of thy dear exile:
The hopeless word of *never to return*,
Breathe I against thee upon pain of life.

3. I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond
To think that Cæsar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools—I mean sweet words,
Low-crooked courtesies, and base spaniel fawning.
Thy brother by decree is banished;
If thou dost bend, and pray, and fawn for him,
I spurn thee like a cur out of my way.
Know Cæsar doth not wrong, nor without cause
Will he be satisfied.

4. While we waited for his words
Another voice from the deep shade that gloom'd
Beyond the death-bed came; and 'midst it stood
The squalid figure of a woman, wrought
Beyond the natural stature as she stretched
Her withered finger towards the youth and spoke—
"Halbert, obey. The hour which sees thee rule
O'er the Macdonalds of Glencoe, shall bring
Terror and death."

5. Spirits of earth and air,
Ye shall not thus elude me; by a power
Deeper than all yet urged, a tyrant spell,
Which had its birthplace in a star condemn'd,
The burning wreck of a demolish'd world,
A wandering hell in the eternal space;
By the strong curse which is upon my soul,
The thought that is within me and around me,
I do compel ye to my will. Appear!

6. Convey this man to the Shreckhorn—to its peak,—
To its extremest peak—watch him there
From now till sunrise; let him gaze and know
He ne'er again will be so near to heaven.

But harm him not, and when the morrow breaks
Set him down safe in his cell—away with him.

7. You will not, boy! you dare to answer thus!
But in my time a father's word was law,
And so it shall be now for me. Look to it;
Consider, William: take a month to think,
And let me have an answer to my wish;
Or by the Lord that made me, you shall pack,
And never more darken my doors again.

8. Give this answer to the envoys—
This to De Chavigny—he knows the rest—
No need of parchment here—he must not halt
For sleep, for food. In *my* name! *mine!*—he will
Arrest the Duke de Bouillon at the head
Of his army. Ho! there, Count de Baradas,
Thou hast lost the stake. Away with him!

9. Yes, gold—no one can need it more than I—
I who lurk about in dismal suburbs
And unwholesome lanes; I who am housed
Worse than the galley-slave; I who am fed
Worse than the kennell'd hound; I who am clothed in rags;
I, Beltran Cruzado, here do tell thee now,
I want the Buzné's gold, give me his gold.
And if I have it not, I tell thee this,
Thou shalt no longer dwell here in rich chambers,
Wear silken dresses, feed on dainty food,
And live in idleness; but go with me,
Dance the Romalis in the public streets,
And wander wild again o'er field and fell;
For here we stay not long.

10. Cromwell, I did not think to shed a tear
In all my miseries, but thou hast forc'd me,
Out of thy honest truth, to play the woman.
Let's dry our eyes; and thus far hear me, Cromwell,
And when I am forgotten, as I shall be,
And sleep in dull cold marble, where no mention
Of me must more be heard, say then I taught thee;
Say Wolsey, that once rode the waves of glory,
And sounded all the depths and shoals of honour,
Found thee a way out of his wreck to rise in:
A sure and safe one, though thy master miss'd it.
Mark but my fall, and that which ruin'd me:
Cromwell, I charge thee, fling away ambition;
By that sin fell the angels; how can man then
(Though th' image of his Maker) hope to win by't?
Love thyself last; cherish those hearts that wait thee;
Corruption wins not more than honesty.

Still in thy right hand carry gentle peace,
To silence envious tongues. Be just, and fear not.
Let all the ends thou aim'st at be thy Country's,
Thy God's, and Truth's; then if thou fall'st, O Cromwell,
Thou fall'st a blessed martyr. Serve the King——
And pr'ythee lead me in——
There take an inventory of all I have,
To the last penny, 'tis the King's. My robe,
And my integrity to Heav'n, is all
I dare now call my own.

11. Away! then, with impiety; peace! to those turbulent discords and dissensions which break and dissolve the concord of human society, the heavenly bond of public union, and let our study be, to make ourselves good and beneficent to the utmost of our power. If something more than a common share of riches and wealth fall to our lot, let it not be squandered for the pleasure of one, but imparted for the welfare of all. For pleasure is as short-lived as the body to which it ministers; but justice and beneficence are as immortal as the soul that by its good deeds assimilates itself to God. Let us consecrate Him not in temples, but in our hearts; for all things are destructible which are made with hands. Let us purify that temple which is defiled, not by smoke or by dust, but by evil thoughts; that temple which is illumined, not by burning tapers, but by the clear light of wisdom: in which, if we think that God is ever present, we shall so live as to have Him always propitious, without any cause to fear His wrath.

12. Let the young go out, in these hours, under the descending sun of the year, into the fields of nature. Their hearts are now ardent with hope—with the hopes of fame, of honour, or of happiness; and, in the long perspective which is before them, their imagination creates a world where all may be enjoyed. Let the scenes which they now may witness moderate, but not extinguish, their ambition;—while they see the yearly desolation of nature, let them see it as the emblem of mortal hope;—while they feel the disproportion between the powers they possess, and the time they are to be employed, let them carry their ambitious eye beyond the world;—and while, in these sacred solitudes, a voice in their own bosom corresponds to the voice of decaying nature, let them take that high decision which becomes those who feel themselves the inhabitants of a greater world, and who look to a Being incapable of decay.

RULE III.—It may be said as a general principle that all the sterner, harsher, and more vindictive passions, such as anger, hatred, detestation, &c., take the most extreme degree of the emphatic falling inflection and the voice, though for the most part loud in power, is pitched in the lowest keys.

Illustrations for Practice.

1. Nòw by the sàcred ràdiance of the sùn,
The mỳsteries of Hècate, and the nìght,
By àll the operàtions of the òrbs,
From whom we do exi'st and cea'se to bè;
Hère I disclaìm all my patèrnal càre,
Propìnquity, and pròperty of bloòd,
And as a stràinger to my heàrt and mè,
Hol'd thèe from thìs for evèr.

2. Hear me, recreant.
Since thou hast sought to make us break our vow,
Which we durst never yet, and with strained pride
To come betwixt our sentence and our power,
Our potency made good, take thy reward.
Five days we do allot thee for provision,
To shield thee from disasters of the world;
And on the sixth day to turn thy hated back
Upon our kingdom; if the tenth day following
Thy banish'd trunk be found in our dominions,
That moment is thy death. Away! by Jupiter,
This shall not be revok'd!

3. Life and death! I am ashamed
That thou hast power to shake my manhood thus;
That these hot tears which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
The untented woundings of a father's curse
Pierce every sense about thee!

4. Poison be their drink;
Gall, worse than gall, the daintiest meat they taste;
Their sweetest shade, a grove of cypress trees;
Their sweetest prospects, murdering basilisks;
Their softest touch as smart as lizards' stings;
Their music frightful as the serpent's hiss,
And boding screech-owls make the concert full
With the foul terrors of dark-seated Hell.

5. He is my bane; I cannot bear him;
One heaven and earth can never hold us both;
Still shall we hate, and with defiance deadly
Keep rage alive till one be lost for ever;
As if two suns should meet in one meridian,
And strive in fiery combat for the passage.

6. I know not; if they speak but truth of her,
These hands shall tear her; if they wrong her honour,
The proudest of them well shall hear of it.
Time hath not yet so dried this blood of mine,

Nor age so eat up my invention,
Nor fortune made such havoc of my means,
Nor my bad life reft me so much of friends,
But they shall find awak'd in such a kind
To quit me of them thoroughly.

7. Nothing I'll bear from thee
But nakedness, thou detestable town;
Take thou that, too, with multiplying banns,
The gods confound—hear me, ye good gods all!—
The Athenians, both within and out that wall,
And grant, as Timon grows, his hate may grow
To the whole race of mankind, high and low.

8. Look to your hearths, my lords—
For there henceforth shall sit as household gods
Shapes hot from Tartarus—all shames and crimes—
Wan Treachery with his thirsty dagger drawn—
Suspicion poisoning his brother's cup—
Naked Rebellion with the torch and axe,
Making his wild sport of your blazing thrones;
Till Anarchy come down on you like night,
And massacre seal Rome's eternal grave.

9. This, and all illusion do I curse,
All that beguiles us, man or boy—that winds
Over the heart its net, and chains us here
In thraldom down or voluntary chance.
This magic jugglery that fools the soul,
These obscure powers that cloud and flatter it.
Oh! cursed first of all be the high thoughts
That man conceives of his own attributes;
And cursed be the shadowy appearances,
The false, delusive images of things,
That slave and mock the senses. Cursed be
The hypocrite dreams that soothe us when we think
Of fame, of deathless and enduring names.
Cursed be all that, in self-flattery,
We call our own—wife, child, and slave, and plough.
Curse upon Mammon, when with luring gold
He stirs our souls to hardy deeds, or when
He smooths the couch of indolent repose.
A curse upon the sweet grape's balmy juice,
And the passionate joys of love, man's highest joys.
And cursed be all hope and all belief;
And cursed, more than all, man's tame endurance.

10 I grieve to see the company thou keepest—
The man whom thou hast ever at thy side,
I hate him from the bottom of my soul.

The very sight of him makes my blood thrill,
To most men I feel kindliness—but him
Do I detest; and with a feeling strong—
Strong as my love for you—strong as my wishes
To have you with me—does a secret shudder
Creep over me when I behold this man.
He is—I cannot be deceived—a villain.
I would not, could not, live together with him.
He feels no love for any living soul:—
And when I am so happy in thine arms,
Forgetting everything but thee, then, then
He's sure to come, and my heart shrinks and withers.
This hatred overmasters me so wholly
That, if he does but join us, straightway it seems
As if I ceased to love thee. Where he is
I could not pray. This exits into my heart.

11. The right honourable gentleman has called me "an unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him: it was because he dare not. It was the act of a coward, who raises his arm to strike, but has not courage to give the blow. I will not call him villain, because it would be unparliamentary, and he is a privy councillor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament and freedom of debate, to the uttering language which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy councillor or a parasite, my answer would be a blow.

The right honourable member has told me I deserted a profession where wealth and station were the reward of industry and talent. If I mistake not, that gentleman endeavoured to obtain those rewards by the same means; but he soon deserted the occupation of a barrister for that of a parasite and pander. He fled from the labour of study to flatter at the table of the great. He found the lord's parlour a better sphere for his exertions than the hall of the Four Courts; the house of a great man, a more convenient way to power and to place; and that it was easier for a statesman of middling talents to sell his friends, than a lawyer of no talents to sell his clients.

12. I have returned, not, as the right honourable member has said, to raise another storm—I have returned to discharge an honourable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that constitution, of which I was the parent and the founder, from the assassination of such men as the honourable gentleman and his unworthy associates. They are corrupt—they are seditious—and they, at this very moment, are in a conspiracy against their country. I have returned to refute a libel, as false as it is

malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand ready for impeachment or trial: I dare accusation. I defy the honourable gentleman; I defy the government; I defy the whole phalanx: let them come forth. I tell the ministers I will neither give them quarter nor take it. I am here to lay the shattered remains of my constitution on the floor of this House, in defence of the liberties of my country.

RULE IV.—In sentences that express gloom, dejection, melancholy, and similar distressing emotions, falling inflections predominate, and the voice is pitched in keys more or less low, and the time is slow.

Illustrations for Practice.

1. My soùl is sàd that I have roàmed through lìfe,
Still most a stràǹger, most with naked heàrt
At mine òwn hòme and bìrthplàce: chiefly then
When I remember thee, my eàrliest frièǹd—
Theè, who didst wàtch my bòyhood and my yoùth,
Didst tràce my wàǹderings with a fàther's eỳe;
And bòding evìl, yet still hoping goòd,
Rebùked each faùlt, and over all my wòes
Sòrrowed in sìlence.

2. Sad lot to have no hope! Though lowly kneeling,
He fain would frame a prayer within his breast,
Would fain entreat for some sweet breath of healing,
That his sick body might have ease and rest.
He strove in vain—the dull sighs from his chest,
Against his will, the stifling load revealing
Though nature forced; though like some captive guest,
Some royal prisoner at his conqueror's feast,
An alien's restless mood but half concealing,
The sternness on his gentle brow confessed
Sickness within and miserable feeling.

3. A grief without a pang, void, dark, and drear—
A stifled, drowsy, unimpassioned grief
Which finds no natural outlet or relief
In word, or sigh, or tear.
My genial spirits fail,
And naught can these avail
To lift the smothering weight from off my breast.
It were a vain endeavour
Though I should gaze for ever
On that green light that lingers in the west.

4. I am not sleepy,
And yet I must to bed; I fain would say
To rest, but something heavy on my spirit,

Too dull for wakefulness, too quick for slumber,
Sits on me, as a cloud along the sky
Which will not let the sunbeams through,
Nor yet descend in rain and end, but spreads itself
'Twixt earth and heaven, like envy between man
And man—an everlasting mist.

5. Death—I know not what is,
Yet it seems horrible. I have look'd out
In the vast, desolate night in search of him:
And when I saw gigantic shadows in
The umbrage of the walls of Eden, chequer'd
By the far flashing of the cherubs' swords,
I watch'd for what I thought his coming; for
With fear rose longing in my heart to know
What 'twas which shook us all—but nothing came:
And then I turned my weary eyes from off
Our native and forbidden Paradise,
Up to the lights above us in the azure,
Which are so beautiful.

6. My head is low, and no man cares for me;
I think I have not three days more to live;
My God has bowed me down to what I am;
My grief and solitude have broken me;
Nevertheless, know you that I am he
Who married—but that name has twice been changed—
I married her who married Philip Ray.
Sit, woman, sit and listen.

7. All within is dark as night;
In the windows is no light;
And no murmur at the door,
So frequent on its hinge before.
Close the door, the shutters close,
Or through the windows we shall see
The nakedness and vacancy
Of the dark, deserted house.
Come away: no more of mirth
Is here, or merry-making sound;
The house was builded of the earth,
And shall fall again to ground.

8. Her tears fell with the dews at even;
Her tears fell ere the dews were dried;
She could not look on the sweet heaven,
Either at noon or eventide.
After the flitting of the bats,
When thickest dark did trance the sky,
She drew her casement curtain by
And glanced across the glooming flats.

She only said, "The night is dreary;
He cometh not," she said;
She said, "I am aweary—aweary;
I would that I were dead."

9. Peace—I have sought it where it should be found,
In love—with love, too, which perhaps deserved it;
And in its stead a heaviness of heart—
A weakness of the spirit—listless days,
And nights inexorable to sweet sleep
Have come upon me. Peace—what peace? the calm
Of desolation, and the stillness of
The untrodden forest, only broken by groaning,
The sweeping forest through its boughs:
Such is the sullen or the fitful state
Of my mind overworn. The earth's grown wicked,
And many sighs and portents have proclaimèd
A change at hand, and an o'erwhelming doom
To perishable beings.

10. Say that again—
The shadow of my sorrow—ay, let's see
'Tis very true, my grief lies all within;
And these external manners of lament
Are merely shadows to the unseen grief
That swells with silence in my tortur'd soul;
There lies the substance: and I thank thee, king,
For thy great bounty, that not only giv'st
Me cause to wail, but teachest me the way
How to lament the cause. I'll beg one boon,
And then begone and trouble you no more.

11. I have of late (but wherefore I know not) lost all my mirth, foregone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air—look you—this brave o'erhanging firmament—this majestical roof, fretted with golden fire—why, it appears no other thing to me than a foul and pestilent congregation of vapours.

12. My soul is weary of my life. I will leave my complaint upon myself. I will speak in the heaviness of my heart. Though I speak, my grief is not assuaged; and though I forbear, I am not eased. Behold, I go forward, but God is not there; and backward, but I cannot perceive Him. I seek Him on the left hand where He doth work, but I cannot behold Him; He hideth Himself on the right hand, so that I cannot see Him.

I trust that practice in reading the foregoing illustrations of the several rules will not only soon give you the requisite compass and flexibility of voice, but will also make you quite familiar with the principles on which

they are founded. You cannot carefully go through them yourselves, or, indeed, listen to them when properly read, without perceiving that the kinds and degrees of the two classes of inflections with which words are pronounced are peculiarly expressive of their logical relation to the context, as well as of the emotional feeling of the speaker. Indeed, it may be said that the inflections constitute a natural language, of which all the races of mankind are intuitively conscious; and any close observer will soon discover that the language of the inflections is most developed when the feelings are the most excited, and the speaker is most free from any necessity to restrain their expression.

Before I pass from the two great groups of the simple rising and falling inflections, I have to speak of sentences of peculiar forms of construction, which take exceptional uses of the inflections.

In general, the words of a sentence, as we pronounce them, flow on upon continuous waves of sound, except where the current is, as it were, interrupted by grammatical, or what are termed rhetorical, pauses. Thus the sentence is broken up, if I may use the expression, into groups of words, each group flowing on upon its own wave of inflection, either rising or falling in the musical scale. Such an illustration as the following will serve to exemplify my meaning.

When ⁊ at-length ⁊ Hyder-Ali ⁊ found ⁋ that-he-had-to-do-with-men ⁊ who-either-would-sign-no-convention ⁋ or-whom-no-treaty ⁊ and-no-signature ⁊ could-bind ⁋ and-who-were-the-determined-enemies ⁊ of human-intercourse-itself ⁋ he decreed ⁊ to-make-the-country ⁊ possessed-by-those-incorrigible ⁊ and-predestinated-criminals ⁋ a-memorable-example-to-mankind—He-resolved ⁋ in-the gloomy-recesses-of-a-mind ⁊ capacious-of-such-things ⁋ to-leave-the-whole-Carnatic ⁊ an-everlasting-monument-of-vengeance ⁋ and-to-put-perpetual-desolation ⁋ as-a-barrier ⁋ between-him ⁋ and-those ⁊ against-whom ⁊ the faith ⁊ which-holds-the-moral-elements-of-the-world-together ⁋ was-no-protection.

Mr. B. C. Bell very justly observes that perhaps the readiest mode of acquiring a correct idea of rhetorical punctuation is, to consider every cluster of words so connected as to admit of no separation, and containing a distinct primary or modifying idea, only as one oratorical word. These oratorical words must be separated from each other by pauses of greater or less duration.

The division of sentences into oratorical words is equally necessary to present a composition in intelligible groups to the ear of the auditor, and to enable the speaker to replenish his lungs for the easy delivery of the words. The necessities of respiration are thus combined with the partial developments of sense, till the completion of the proposition or of the period is made. They also give *time*—the most important adjunct of effect in expression and action.

The only exception to this is when every word, or nearly every word, in a clause or sentence is all-important or emphatic, and then the rare use of what is called in music the *staccato* comes into the service also of Elocution, as in the following passage:—

Still in thy right hand carry gentle peace,
To silence envious tongues. Be just, and fear not.
Let all the ends thou aim'st at be thy Country's,
Thy God's, and Truth's; then if thou fall'st, O Cromwell,
Thou fall'st a blessed martyr. Serve the King——
And pr'ythee lead me in——
There take an inventory of all I have,
To the last penny, 'tis the King's. My robe,
And my integrity to Heav'n, is all
I dare now call my own.

11. Away! then, with impiety; peace! to those turbulent discords and dissensions which break and dissolve the concord of human society, the heavenly bond of public union, and let our study be, to make ourselves good and beneficent to the utmost of our power. If something more than a common share of riches and wealth fall to our lot, let it not be squandered for the pleasure of one, but imparted for the welfare of all. For pleasure is as short-lived as the body to which it ministers; but justice and beneficence are as immortal as the soul that by its good deeds assimilates itself to God. Let us consecrate Him not in temples, but in our hearts; for all things are destructible which are made with hands. Let us purify that temple which is defiled, not by smoke or by dust, but by evil thoughts; that temple which is illumined, not by burning tapers, but by the clear light of wisdom: in which, if we think that God is ever present, we shall so live as to have Him always propitious, without any cause to fear His wrath.

12. Let the young go out, in these hours, under the descending sun of the year, into the fields of nature. Their hearts are now ardent with hope—with the hopes of fame, of honour, or of happiness; and, in the long perspective which is before them, their imagination creates a world where all may be enjoyed. Let the scenes which they now may witness moderate, but not extinguish, their ambition;—while they see the yearly desolation of nature, let them see it as the emblem of mortal hope;—while they feel the disproportion between the powers they possess, and the time they are to be employed, let them carry their ambitious eye beyond the world;—and while, in these sacred solitudes, a voice in their own bosom corresponds to the voice of decaying nature, let them take that high decision which becomes those who feel themselves the inhabitants of a greater world, and who look to a Being incapable of decay.

RULE III.—It may be said as a general principle that all the sterner, harsher, and more vindictive passions, such as anger, hatred, detestation, &c., take the most extreme degree of the emphatic falling inflection: and the voice, though for the most part loud in power, is pitched in the lowest keys.

Illustrations for Practice.

1. Nòw by the sàcred ràdiance of the sùn,
The mỳsteries of Hècate, and the nìght,
By àll the operàtions of the òrbs,
From whom we do exi'st and cea'se to bè;
Hère I disclaìm all my patèrnal càre,
Propìnquity, and pròperty of bloòd,
And as a strànger to my heàrt and mè,
Hol'd thèe from thìs for evèr.

2. Hear me, recreant.
Since thou hast sought to make us break our vow,
Which we durst never yet, and with strained pride
To come betwixt our sentence and our power,
Our potency made good, take thy reward.
Five days we do allot thee for provision,
To shield thee from disasters of the world;
And on the sixth day to turn thy hated back
Upon our kingdom; if the tenth day following
Thy banish'd trunk be found in our dominions,
That moment is thy death. Away! by Jupiter,
This shall not be revok'd!

3. Life and death! I am ashamed
That thou hast power to shake my manhood thus;
That these hot tears which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
The untented woundings of a father's curse
Pierce every sense about thee!

4. Poison be their drink;
Gall, worse than gall, the daintiest meat they taste;
Their sweetest shade, a grove of cypress trees;
Their sweetest prospects, murdering basilisks;
Their softest touch as smart as lizards' stings;
Their music frightful as the serpent's hiss,
And boding screech-owls make the concert full
With the foul terrors of dark-seated Hell.

5. He is my bane; I cannot bear him;
One heaven and earth can never hold us both;
Still shall we hate, and with defiance deadly
Keep rage alive till one be lost for ever;
As if two suns should meet in one meridian,
And strive in fiery combat for the passage.

6. I know not; if they speak but truth of her,
These hands shall tear her; if they wrong her honour,
The proudest of them well shall hear of it.
Time hath not yet so dried this blood of mine,

Nor age so eat up my invention,
Nor fortune made such havoc of my means,
Nor my bad life reft me so much of friends,
But they shall find awak'd in such a kind
To quit me of them thoroughly.

7. Nothing I'll bear from thee
But nakedness, thou detestable town;
Take thou that, too, with multiplying banns,
The gods confound—hear me, ye good gods all!—
The Athenians, both within and out that wall,
And grant, as Timon grows, his hate may grow
To the whole race of mankind, high and low.

8. Look to your hearths, my lords—
For there henceforth shall sit as household gods
Shapes hot from Tartarus—all shames and crimes—
Wan Treachery with his thirsty dagger drawn—
Suspicion poisoning his brother's cup—
Naked Rebellion with the torch and axe,
Making his wild sport of your blazing thrones;
Till Anarchy come down on you like night,
And massacre seal Rome's eternal grave.

9. This, and all illusion do I curse,
All that beguiles us, man or boy—that winds
Over the heart its net, and chains us here
In thraldom down or voluntary chance.
This magic jugglery that fools the soul,
These obscure powers that cloud and flatter it.
Oh! cursed first of all be the high thoughts
That man conceives of his own attributes;
And cursed be the shadowy appearances,
The false, delusive images of things,
That slave and mock the senses. Cursed be
The hypocrite dreams that soothe us when we think
Of fame, of deathless and enduring names.
Cursed be all that, in self-flattery,
We call our own—wife, child, and slave, and plough.
Curse upon Mammon, when with luring gold
He stirs our souls to hardy deeds, or when
He smooths the couch of indolent repose.
A curse upon the sweet grape's balmy juice,
And the passionate joys of love, man's highest joys.
And cursed be all hope and all belief;
And cursed, more than all, man's tame endurance.

10 I grieve to see the company thou keepest—
The man whom thou hast ever at thy side,
I hate him from the bottom of my soul.

The very sight of him makes my blood thrill.
To most men I feel kindliness—but him
Do I detest; and with a feeling strong—
Strong as my love for you—strong as my wishes
To have you with me—does a secret shudder
Creep over me when I behold this man.
He is—I cannot be deceived—a villain.
I would not, could not, live together with him.
He feels no love for any living soul;—
And when I am so happy in thine arms,
Forgetting everything but thee, then, then
He's sure to come, and my heart shrinks and withers.
This hatred overmasters me so wholly
That, if he does but join us, straightway it seems
As if I ceased to love thee. Where he is
I could not pray. This eats into my heart.

11. The right honourable gentleman has called me "an unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him; it was because he dare not. It was the act of a coward, who raises his arm to strike, but has not courage to give the blow. I will not call him villain, because it would be unparliamentary, and he is a privy councillor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament and freedom of debate, to the uttering language which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy councillor or a parasite, my answer would be a blow.

The right honourable member has told me I deserted a profession where wealth and station were the reward of industry and talent. If I mistake not, that gentleman endeavoured to obtain those rewards by the same means; but he soon deserted the occupation of a barrister for that of a parasite and pander. He fled from the labour of study to flatter at the table of the great. He found the lord's parlour a better sphere for his exertions than the hall of the Four Courts; the house of a great man, a more convenient way to power and to place; and that it was easier for a statesman of middling talents to sell his friends, than a lawyer of no talents to sell his clients.

12. I have returned, not, as the right honourable member has said, to raise another storm—I have returned to discharge an honourable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that constitution, of which I was the parent and the founder, from the assassination of such men as the honourable gentleman and his unworthy associates. They are corrupt—they are seditious—and they, at this very moment, are in a conspiracy against their country. I have returned to refute a libel, as false as it is

malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand ready for impeachment or trial: I dare accusation. I defy the honourable gentleman; I defy the government; I defy the whole phalanx: let them come forth. I tell the ministers I will neither give them quarter nor take it. I am here to lay the shattered remains of my constitution on the floor of this House, in defence of the liberties of my country.

RULE IV.—In sentences that express gloom, dejection, melancholy, and similar distressing emotions, falling inflections predominate, and the voice is pitched in keys more or less low, and the time is slow.

Illustrations for Practice.

1. My soùl is sàd that I have roàmed through lìfe,
Still most a stràǹger, most with naked heàrt
At mine òwn hòme and bìrthplàce: chiefly then
When I remember thee, my eàrliest frièǹd—
Theè, who didst wàtch my bòyhood and my yoùth,
Didst tràce my wàǹderings with a fàther's eỳe;
And bòding evìl, yet still hoping goòd,
Rebùked each faùlt, and over all my wòes
Sòrrowed in sìlence.

2. Sad lot to have no hope! Though lowly kneeling,
He fain would frame a prayer within his breast,
Would fain entreat for some sweet breath of healing,
That his sick body might have ease and rest.
He strove in vain—the dull sighs from his chest,
Against his will, the stifling load revealing
Though nature forced; though like some captive guest,
Some royal prisoner at his conqueror's feast,
An alien's restless mood but half concealing,
The sternness on his gentle brow confessed
Sickness within and miserable feeling.

3. A grief without a pang, void, dark, and drear—
A stifled, drowsy, unimpassioned grief
Which finds no natural outlet or relief
In word, or sigh, or tear.
My genial spirits fail,
And naught can these avail
To lift the smothering weight from off my breast.
It were a vain endeavour
Though I should gaze for ever
On that green light that lingers in the west.

4. I am not sleepy,
And yet I must to bed; I fain would say
To rest, but something heavy on my spirit,

Too dull for wakefulness, too quick for slumber,
Sits on me, as a cloud along the sky
Which will not let the sunbeams through,
Nor yet descend in rain and end, but spreads itself
'Twixt earth and heaven, like envy between man
And man—an everlasting mist.

5. Death—I know not what is,
Yet it seems horrible. I have look'd out
In the vast, desolate night in search of him:
And when I saw gigantic shadows in
The umbrage of the walls of Eden, chequer'd
By the far flashing of the cherubs' swords,
I watch'd for what I thought his coming; for
With fear rose longing in my heart to know
What 'twas which shook us all—but nothing came:
And then I turned my weary eyes from off
Our native and forbidden Paradise,
Up to the lights above us in the azure,
Which are so beautiful.

6. My head is low, and no man cares for me;
I think I have not three days more to live;
My God has bowed me down to what I am;
My grief and solitude have broken me;
Nevertheless, know you that I am he
Who married—but that name has twice been changed—
I married her who married Philip Ray.
Sit, woman, sit and listen.

7. All within is dark as night;
In the windows is no light;
And no murmur at the door,
So frequent on its hinge before.
Close the door, the shutters close,
Or through the windows we shall see
The nakedness and vacancy
Of the dark, deserted house.
Come away: no more of mirth
Is here, or merry-making sound;
The house was builded of the earth,
And shall fall again to ground.

8. Her tears fell with the dews at even;
Her tears fell ere the dews were dried;
She could not look on the sweet heaven,
Either at noon or eventide.
After the flitting of the bats,
When thickest dark did trance the sky,
She drew her casement curtain by
And glanced across the glooming flats.

She only said, "The night is dreary;
He cometh not," she said;
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The only exception to this is when every word, or nearly every word, in a clause or sentence is all-important or emphatic, and then the rare use of what is called in music the *staccato* comes into the service also of Elocution, as in the following passage:—

What′ men′ could′ do′, we′ve′ done′ already′.
Heaven′ and′ Earth′ will′ witness′,
If′ Rome′ must′ fall′, that′ we′ are′ innocent

This *staccato* delivery, combined with an extreme degree of the rising inflection, expresses in a very striking manner exclamatory or interrogative surprise, as in the following illustrations:—

I′ an′ itching′ palm?
Gone′ to′ be′ married′? gone′ to′ swear′ a peace?

The most extreme increase of the voice, alike in range of inflection as well as in modulation and power, takes place in those passages which are characterised by what is called a climax. As the Greek word κλιμαξ, whence we have taken the term, literally signifies "a ladder," on which, of course, every step we mount takes us higher and higher, and proportionately increases our range and vision, so we apply, metaphorically, the word climax to passages where there is a regular increasing rhetorical gradation of meaning. Each clause in a sentence characterised by climax is in general delivered with an increase in the range of inflection, modulation, and emphasis, as well as *crescendo* in regard to volume and power of voice. We may take the following passages by way of

Illustrations for Practice.

1. Though all the world should crack their duty to you
And throw it from their souls; though perils did
Abound as thick as thought could make them,
And appear in forms more horrid, yet my duty,
As doth a rock against the chiding flood,
Should the approach of this wild river break,
And stand unshaken yours.

2. This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house
Against the envy of less happier lands;
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings
Feared by their breed, and famous by their birth;
This land of such dear souls, this dear, dear land,
Dear for her reputation through the world,
Is now leased out (I die pronouncing it),
Like to a tenement, or pelting farm.

3. You may as well go stand upon the beach,
And bid the main flood bate his usual height;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops and to make no noise

When they are fretted with the gusts of heaven;
You may as well do anything most hard
As seek to soften that—than which what's harder?—
His Jewish heart.

4. The quality of mercy is not strained:
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice bless'd;
It blesseth him that gives, and him that takes;
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is an *attribute to God Himself;*
And earthly power doth then show likest God's
When mercy seasons justice.

5. I impeach Warren Hastings, Esq., of high crimes and misdemeanours.

I impeach him in the name of all the Commons of Great Britain, in Parliament assembled, whose parliamentary trust he has betrayed.

I impeach him in the name of the Commons of Great Britain, whose national character he has dishonoured.

I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted, whose properties he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name, and by virtue, of those eternal laws of justice which he has violated.

On the other hand, we meet with passages occasionally which, in order to produce their best effect, require to be rendered in what is sometimes called a monotone.

I need hardly say that in the speaking voice there is strictly no unvaried repetition of the same note, and consequently in its exact meaning the term *monotone* can scarcely be employed in elocution. That which is usually denominated monotone is in fact an emphatic prolongation of the *continuative* tone in which *the inflections are subdued* as much as possible. It has been well remarked that these *subdued inflections, judiciously introduced,* especially on the lower notes of the voice, in solemn and sublime passages as well as in prayer or supplication, serve to the reader or speaker the same end that the shades do with which a skilful artist sometimes invests the principal objects in his painting.

Illustrations for Practice.

1. Methought I heard a voice cry—"Sleep no more.
Macbeth doth murder sleep—the innocent sleep:
Sleep that knits up the ravelled sleeve of care,

The death of each day's life, sore labour's bath,
Balm of hurt minds, great Nature's second course,
Chief nourisher in Life's feast."
Still it cried "Sleep no more!" to all the house:
"Glamis hath murdered Sleep, and therefore Cawdor
Shall sleep no more!—Macbeth shall sleep no more!"

2. Of all the youth in great Jerusalem
My fame stood fairest, and the honoured seats
Nearest the Ark in every synagogue
Were offered me of right. And yet I sinned
A sevenfold sin, corroding all the life
More deadly far than thine, defying cure
But for the mercy, wide and wonderful,
Of God our Father.

3. The sun is in the heavens, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gawds
To give me audience: if the midnight bell
Did with his iron tongue and brazen mouth,
Sound on into the drowsy race of night;
If this same were a churchyard where we stand,
And thou possessed with a thousand wrongs;
Or if that surly spirit, Melancholy,
Had baked thy blood, and made it heavy, thick
(Which else runs tickling up and down the veins,
Making that idiot, Laughter, keep men's eyes,
And strain their cheeks to idle merriment,
A passion hateful to my purposes),
Or if that thou could'st see me without eyes,
Hear me without thine ears, and make reply
Without a tongue, using conceit alone,
Without eyes, ears, and harmful sound of words,
Then, in despite of brooding, watchful day,
I would into thy bosom pour my thoughts.

4. High on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,

Or where the gorgeous East with richest hand
Showers, on her kings barbaric, pearl and gold,
Satan exalted sat.

5. In thoughts from the visions of the night when deep sleep falleth upon men, fear came upon me and trembling, which made all my bones to shake. Then a spirit passed before my face: the hair of my flesh stood up: it stood still, but I could not discern the form thereof: an image was before mine eyes: there was silence, and I heard a voice saying—Shall mortal man be more just than God? Shall a man be more pure than his Maker?

6. I conjure you, by the hearth profaned, by the home violated, by the canons of the living God foully spurned, save, oh! save your country from the crime, your firesides from the contagion, and all mankind from the shame, and sin, and sorrow of this example!

The apparent monotone used on the words which are underlined will add greatly to the awe and solemnity designed to be conveyed.

LECTURE XI.

Compound inflections or Circumflexes—Theory of their Formation—Rising and Falling Circumflexes—Their uses in suggesting Antithesis—Illustrations—Principles of their Application where the Antithesis is expressed—Illustrations—Uses of the Circumflexes in regard to Emotional Expression—Principles that govern their Application—Illustrations—Analysis of the Range of the Inflections in the Musical Scale—Results.

I HAVE now to bring before your notice the last group of the inflections, viz., the compound inflections or circumflexes, as they are now generally termed. It is to Joshua Steele that we are indebted for the first attempt at a scientific analysis of these peculiar vocal waves, and a philosophical investigation of the purposes which they serve in regard to the development of the logical meaning of certain forms of sentences, as well as in reference to emotional expression.

The extent and form of these compound inflections or circumflexes are, as Steele justly remarked, very various in our language; and two or three-quarter tones more or less make little difference in the sense of their application, though it will, of course, increase or diminish the effect in degree. They are divisible into two distinct classes. The first consists of a simple falling inflection, which, after descending to a note more or less low in the musical scale, then, as it were, turns and slides upward in the scale, and ends, in fact, with a rising inflection. The name given by Steele to this peculiar inflection was the grave-acute, and to exhibit different degrees of it he adopted this mode of notation.

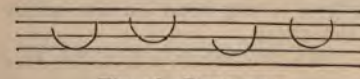

Fig. 16. Grave-acute.

This is now called the rising circumflex. The other compound inflection consists first of a simple rise of the voice to a note more or less high in the musical scale, then turns and slides downward, ending with a falling inflection. Steele termed it the acuto-grave inflection, and represented its different degrees thus—

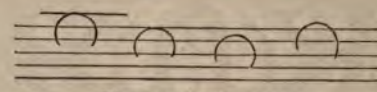

Fig. 17. Acuto-grave.

This is now generally called the falling circumflex.

In the formation of both the rising and the falling circumflexes the following principle is to be observed :—The voice reaches the *middle* or *turning* point in the pronunciation of a *single syllable ;* but the termination may be prolonged through any number of subsequent unaccented syllables. As you will see by the diagrams, the termination of a circumflex inflection may extend to the same pitch as the commencement, or it may fall short of it, or extend beyond it; but the intensity of the expression will of course vary with the degree of range.

Now, then, let me endeavour, by the illustrations which I am about to give, to make you acquainted with the sound of these various degrees of rising and falling circumflexes, and the principles which govern their application. And the first use, and one of the most general uses, of a circumflex inflection is to *suggest* an antithesis to the mind, without openly expressing it in words. When we come to reflect upon it, is it not a wonderful thing that a mere peculiar inflection or turn of the voice should have the power of *suggesting to the mind* whole trains of ideas *which are not embodied in language?* And yet such is the unquestionable effect of a circumflex. For instance, when I pronounce this sentence with the circumflex inflections as here marked, and say—

"The labour of years is often insufficient for a complete reformation, and Divine help is needed to keep us in the path of virtue."

Do I not, when I say "the labour of years" imply that it is not the labour of *weeks* or *months?* When I speak of "a complete reformation." do I not suggest—not a *partial* reformation? When I assert that "Divine help is needed," do I not lead you to infer that the *help of man* is not sufficient? And lastly, when I speak of Divine help being needed to keep us in "the path of virtue," do I not imply that we can tread the *path of vice* readily enough by ourselves? Thus, then, you see, in this simple sentence we have had four distinct ideas suggested to our minds by these four circumflexes being used on the words marked with the sign of that peculiar inflection.

These circumflexes, like the other inflections, may, as regards their uses, be classified in two divisions, viz., (1) those which serve certain purposes in the logical expression of the meaning implied or expressed of certain forms of sentences, and (2) those which aid in emotional expression. Let us take these, then, in their due order; and, as regards the former division, I should give the following as

RULE I.—When any word is introduced which suggests an antithesis without openly expressing it, such word should have emphatic force,

and be pronounced with a circumflex inflection. An affirmative or positive clause takes a falling, and a negative or contingent clause a rising circumflex on the words suggesting an antithesis.

Illustrations for Practice.

1. Swear priests, and cowards, and men cautelous,
   Old feeble carrions and such suffering souls
   That welcome wrongs: unto bad causes swear
   Such creatures as men doubt.

2. You are dull, Casca, and those sparks of life
   That should be in a Roman, you do want,
   Or else you use not.

3. Why so can I!
   So every bondman in his own hand bears
   The power to cancel his captivity.

4. I am debating of my present store,
   And by the near guess of my memory
   I cannot instantly raise up the gross
   Of full three thousand ducats.

5. Never fear that; if he be so resolved,
   I can o'er sway him; for he loves to hear
   That unicorns may be betrayed with trees,
   Lions with toils, and men with flatterers;
   But when I tell him he hates flatterers,
   He says he does, being then most flattered.

6. But were I Brutus,
   And Brutus Antony, there were an Antony,
   Would ruffle up your spirits, and put a tongue
   In every wound of Cæsar that should move
   The stones of Rome to rise and mutiny.

7. You say you are a better soldier;
   Let it appear so: make your vaunting true
   And it shall please me well. For mine own part
   I shall be glad to learn of noble men.

8. Remember thee?
   Ay! thou poor ghost, while memory holds a seat
   In this distracted globe. Remember thee?

Yea, from the table of my memory,
I'll wipe away all trivial fond record,
All saws of books, all forms, all pressures past,
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmixed with baser matter.

9. Believe me, noble lord,
I am a stranger here in Glo'stershire.
These high, wild hills, and rough, uneven ways
Draw out our miles and make them wearisome;
And I bethink me what a weary way
From Ravensburg to Cotswold will be found
In Ross and Willoughby wanting your company,
Which, I protest, hath very much beguil'd
The tediousness and process of my travel.

10. The mercy that was quick in us but late,
By your own counsel is suppress'd and kill'd.
You must not dare, for shame, to talk of mercy;
For your own reasons turn into your bosoms,
As dogs upon their masters, worrying you.

11. Gentlemen, the time has now arrived when you have to perform your part in this great trial. You are now to pronounce upon a publication, the truth of which is not controverted. The case is with you; it belongs to you exclusively to decide it. His Lordship cannot control your decision; and it belongs to you alone to say, whether or not, upon the entire matter, you conceive it evidence of guilt, or deserving of punishment.

12. Justice is not a halt and miserable object; it is not the ineffective bauble of an Indian Pagod: it is not the portentous phantom of despair; it is not like any fabled monster formed in the eclipse of reason and found in some unhallowed grove of superstitious darkness and political dismay. No, my Lords, Justice resembles none of these!

RULE II.—When words or clauses are antithetic in meaning, and emphatic in character, the falling circumflex inflection should be used on the positive or absolute member, and the rising on the negative or relative.

Illustrations for Practice.

1. Seems, Madam! nay, it is; I know not seems.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected 'haviour of the visage,
Together with all forms, moods, shows of grief,
That can denote me truly. These, indeed, seem;
For they are actions that a man might play:
But I have that within which passeth show,
These but the trappings and the suits of woe.

2. It must be by his death, and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd—
How that might change his nature, there's the question:
It is the bright day that brings forth the adder
And that craves wary walking.

3. Our course will seem too bloody, Caius Cassius,
To cut the head off, and then hack the limbs,
Like wrath in death, and envy afterwards;
For Antony is but a limb of Cæsar.
Let us be sacrificers, but not butchers, Caius,
We all stand up against the spirit of Cæsar;
And in the spirit of man there is no blood:
O that we then could come by Cæsar's spirit
And not dismember Cæsar; but alas!
Cæsar must bleed for it.—And gentle friends,
Let's kill him boldly—but not wrathfully;
Let's carve him as a dish fit for the Gods,
Not hew him as a carcass fit for hounds.

4. Cowards die many times before their death,
The valiant never taste of death but once:
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear,
Seeing that death, a necessary end,
Will come, when it will come.

5. O Father Cardinal, I have heard you say
That we shall see and know our friends in Heaven:
If this be true, I shall see my boy again,
For since the birth of Cain, the first male child,
To him that did but yesterday suspire,
There was not such a gracious creature born;
But now will canker sorrow eat my bud,
And chase the native beauty from his cheek,
And so he'll die: and, rising so again,
When I shall meet him in the Court of Heaven
I shall not know him; therefore, never, never
Must I behold my pretty Arthur more.

6. Thou sayest that I have many years to live,
But not a minute, King, that thou canst give.
Shorten my days, thou canst with sullen sorrow,
And pluck nights from me, but not lend a morrow.
Thou canst help time to furrow me with age,
But stop no wrinkle in his pilgrimage:
Thy word is current with him for my death,
But, dead, thy kingdom cannot buy my breath.

7. Things sweet to taste prove in digestion sour,
You urged me as a judge: but I had rather
You would have bid me argue like a father.
Oh, had it been a stranger, not my child,
To smooth his fault, I should have been more mild.
A partial slander sought I to avoid,
And in the sentence my own life destroyed.

8. All places that the eye of Heaven visits
Are to a wise man ports and happy havens.
Teach thy necessity to reason thus:
There is no virtue like necessity:
Think not the King did banish thee,
But thou the King: woe doth the heavier sit,
Where it perceives it is but faintly borne;
Go, say I sent thee forth to purchase honour,
And not the King exiled thee: or suppose

Devouring pestilence hangs in our air,
And thou art flying to a fresher clime:
Look, what thy soul holds dear, imagine it
To lie that way thou go'st, not whence thou com'st;
Suppose the singing birds, musicians,
The grass whereon thou tread'st, the presence strew'd,
The flowers, fair ladies, and thy steps, no more
Than a delightful measure or a dance;
For gnarling sorrow hath less power to bite
The man that mocks at it and sets it light.

9. My pulse, as yours, doth temperately keep time,
And makes as healthful music. It is not madness
That I have uttered: bring me to the test,
And I the matter will re-word, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks.
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within,
Infects unseen.

10. It is not night when I do see your face,
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world.
Then how can it be said I am alone,
When all the world is here to look on me?

11. True liberal charity is wisely divided amongst many, and proportioned to the objects upon which it rests. It is not, it cannot be, confined to near relations, intimate friends, or particular favourites. These it will never neglect; nay, to these its first attentions are naturally directed. But whatever may be its partialities to those immediately connected with us, or who love and resemble us, it cannot remain under these restrictions. The principle which gave it birth extends its influence in every possible direction. The objects which solicit the friendly aid of charity are many and various. *Here* we find the afflicted body,—*there* the grieved mind. *Here* a mourning desolate widow,—*there* destitute orphans.—Perhaps both together sitting in silent dejection, or

agitated with all the violence of grief. At one time we hear the plaintive voice of the solitary mourner—at another, the united cries of a numerous starving family. Turn to the one hand, and feeble tottering age requests support—turn to the other hand, and the deserted infant, or neglected youth, requires a kind interposition. These, and many similar cases of urgent necessity, claim the attention and care of the compassionate and generous.

12. The true Christian spirit of moderation, of charity, of universal benevolence, has prevailed in the people, has prevailed in the clergy of all ranks and degrees, instead of those narrow principles, those bigoted passions, that furious, that implacable, that ignorant zeal, which had often done so much hurt both to the church and the state. But from the ill-understood, insignificant act of parliament you are now moved to repeal, occasion has been taken to deprive us of this inestimable advantage. It is a pretence to disturb the peace of the church, to infuse idle fears into the minds of the people, and make religion itself an engine of sedition. It behoves the piety, as well as the wisdom of parliament, to disappoint those endeavours. Sir, the very worst mischief that can be done to religion, is to pervert it to the purposes of faction. The most impious wars ever made were those called holy wars. He who hates another man for not being a Christian, is himself not a Christian. Christianity, sir, breathes love, and peace, and goodwill to man.

I now proceed to notice the principal uses of the circumflex in regard to Emotional Expression. I said in the earlier part of this Lecture that it seemed to me very marvellous that a mere compound of two opposite slides of the voice in the musical scale (such as the circumflex inflections are) should have the power of suggesting ideas to the mind without such ideas being embodied in language. Not less wonderful does it seem to me that another kind of circumflex should have the power of completely conveying to the mind of the hearer the *very opposite* of what the words literally signify. And yet such it must be admitted is the case, for if I use what is termed a prolonged emphatic circumflex, pitching the voice in certain keys on whatsoever words I employ such inflection, I instantly make them *ironical*, that is, of course, I convey to the hearer that I really mean the very opposite of what the words in their grammatical sense import: as, for instance, when I say—"Oh yes, he is a man of honour indeed. His words and deeds show it. He would be a gain to our society."—No one, I should think, would like a witness to his good character to testify to it using these inflections, for the most uncultivated would at once perceive that the speaker really meant the very opposite of what he said.

When this peculiar inflection, to which the name of the prolonged emphatic circumflex has been given, is analysed, it is found to consist of the ordinary compound fall, finishing with a rising inflection, the voice reaching the second turning point in the pronunciation of the accented syllable or word. It is sometimes spoken of as the *Rising Double Wave*, and is certainly one of the most expressive of the inflections. For its use I should give this as

RULE I.—Whenever it is designed to make any passage ironical, an emphatic prolonged circumflex inflection should be given to the words in which the irony is meant to be conveyed.

Illustrations for Practice.

1. You, my lords, and fathers
(As you are pleased to call yourselves), of Venice,
If you sit here to guide the course of Justice;
Why these disgraceful chains upon the limbs
That have so often laboured in your service?
Are these the wreaths of triumph you bestow
On those who brought you conquest, home, and honours?
Are these the trophies I have deserved for fighting
Your battles with confederated powers?

2. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny,
They that have done this deed are honourable,
What private griefs they have, alas! I know not
That made them do it: they are wise and honourable
And will no doubt with reason answer you.

3. Lie there! possess the land thy valour gains,
And measure at thy length our Latian plains:
Such rich-deserved rewards I still bestow,
When called in battle, on the vaunting foe:
Thus may you build your town, and thus enjoy
These realms, ye proud, contemptuous sons of Troy!

4. Satan beheld their plight,
And to his mates thus in derision called:—
"O friends! why come not on those victors proud?
Erewhile they fierce were coming; and when we—
To entertain them fair with open front
And breast (what could we more?)—propounded terms
Of composition, straight they changed their minds,
Flew off, and into strange vagaries fell
As they would dance: yet, for a dance, they seemed

Somewhat extravagant and wild—perhaps
For joy of offered peace: but, I suppose,
If our proposals once again were heard,
We should compel them to a quick result."

5. This is some honest fellow
Who having been praised for bluntness, doth affect
A saucy roughness and constrains the garb
Quite from his nature. He can't flatter, he
An honest mind and plain, he must speak truth,
An they will take it so; if not he's plain.
These kind of knaves I know, which in this plainness
Harbour more craft and more corrupted ends
Than twenty silly ducking servitors
That stretch their duties nicely.

6. Say, that she rail; why then I'll tell her plain
She sings as sweetly as a nightingale;
Say, that she frown; I'll say she looks as clear
As morning roses newly washed with dew;
Say, she be mute, and will not speak a word,
Then I'll commend her volubility,
And say she uttereth piercing eloquence.

7. Good, my Lord,
You are full of heavenly stuff, and bear the inventory
Of your best graces in your mind, the which
You were now running o'er; you have scarce time
To steal from spiritual leisure a brief span,
To keep your earthly audit; sure in that
I deem you an ill husband, and am glad
To have you therein my companion.

8. Fairly answered,
A loyal and obedient subject is
Therein illustrated; the honour of it
Does pay the act of it, as i' th' contrary,
The foulness is the punishment.—
Take notice, Lords, he has a loyal breast
For you have see him open't.

9. The trade of medicine's easiest of all:
'Tis but to study all things—everywhere—
Nature and man—the great world and the small—
Then leave them at haphazard still to fare.
It is, you see, plainly impossible
That one man should be skilled in every science.

Who learns the little that he can, does well.
The secret of this art is self-reliance.
A man can learn but what he can;
Who hits the moment is the man.
You are well made; have common sense,
And do not want for impudence;
Be fearless, others will confide no less,
When you are confident of your success;
The only obstacle is indecision;
But, above all, win to yourself the women—
They have their thousand weaknesses and aches,
And the one cure for them is the Physician.
A due consideration for the sex
Will teach the value of decorous seeming;
Let but appearances be unsuspicious
And they are everything their Doctor wishes.

10. Sweet pastime this! most charming occupation!
Delight indeed! yes, transcendental rapture!
In night and dew lying among the hills,
In ecstasy embracing earth and heaven,
To swell up till you are a kind of god—
To pierce into the marrow of the earth
In a god's fancies—all the six days' task
Of the creation in thy breast to feel—
And in the pride of conscious power enjoy
I know not what of bliss,—to cherish love
That has no limits, but must overflow
Till it loves everything that is, till earth
And man's poor nature, in the trance forgotten,
Has passed away, and then the glorious hour
Of intuition ending—how it ends
I must not say.

11. And it came to pass at noon that Elijah mocked them, and said, Cry aloud: for he is a God: either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth and must be awaked.

12. Thy integrity got thee absolved; thy modesty drew thee out of danger; and the innocency of thy past life saved thee; for you meant no harm: oh, no: your thoughts are innocent; you have nothing to hide; your breast is pure, stainless, all truth.

RULE II.—All passages that express scorn, contempt, or reproach, take emphatic prolonged circumflexes on the principal words, the keys

in which the voice is pitched varying according to the dominant emotion.*

Illustrations for Practice.

1. What! shall one of us
That struck the foremost man in all this world,
But for supporting robbers; shall we now
Contaminate our fingers with base bribes?
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog and bay the moon
Than such a Roman.

2. You say you are a better soldier;
Let it appear so; make your vaunting true,
And it shall please me well: For mine own part,
I shall be glad to learn of noble men.

3. You have done that you should be sorry for.
There is no terror, Cassius, in your threats;
For I am armed so strong in honesty,
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me;—
For I can raise no money by vile means:
By Heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection. I did send
To you for gold to pay my legions,
Which you denied me: was that done like Cassius?
Should I have answered Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts,
Dash him to pieces!

4. Wherefore rejoice? that Cæsar comes in triumph!
What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless things!
Oh, you hard hearts! you cruel men of Rome!
Knew you not Pompey? many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea to chimney-tops,
Your infants in your arms, and there have sat
The livelong day with patient expectation,
To see great Pompey pass the streets of Rome;

* See Lecture on the Modulation of the Voice.

And when you saw his chariot but appear,
Have you not made a universal shout,
That Tiber trembled underneath his banks
To hear the replication of your sounds
Made in his concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Begone——
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plagues
That needs must light on this ingratitude.

5. All this? ay, more: Fret till your proud heart break;
Go, show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humour? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

6. Thou Jaffier! thou, my once lov'd, valu'd friend!
By heav'n thou li'st; the man so call'd my friend,
Was generous, honest, faithful, just, and valiant;
Noble in his mind, and in his person lovely;
Dear to my eyes, and tender to my heart:
But thou, a wretched, base, false, worthless coward,
Poor even in soul, and loathsome in thy aspect;
All eyes must shun thee, and all hearts detest thee.
Prithee avoid, nor longer cling thus round me,
Like something baneful, that my nature's chill'd at.

7. Life! ask my life! confess! record myself
A villain for the privilege to breathe,
And carry up and down this cursed city
A discontented and repining spirit,
Burthensome to itself, a few years longer,
To lose it, may be, at last, in a lewd quarrel
For some new friend, treacherous and false as thou art?
No, this vile world and I have long been jangling
And cannot part on better terms than now;
When only men like thee are fit to live in't.

8. I was born free as Cæsar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he.

For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, "Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?"—Upon the word,
Accoutred as I was, I plunged in,
And bade him follow: so indeed he did.
The torrent roared, and we did buffet it
With lusty sinews; throwing it aside,
And stemming it with hearts of controversy.
But ere we could arrive the point proposed,
Cæsar cried, "Help me, Cassius, or I sink."
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber,
Did I the tired Cæsar; and this man
Is now become a god; and Cassius is
A wretched creature, and must bend his body
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And, when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake;
His coward lips did from their colour fly;
And that same eye, whose bend does awe the world
Did lose its lustre: I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas! it cried, "Give me some drink, Titinius,"
As a sick girl. Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone.

9. Mock-king, I am the messenger of God,
His Norman Daniel! Mene, Mene, Tekel!
Is thy wrath Hell that I should spare to cry,
Yon heaven is wrath with *thee?* Hear me again.
Our saints have moved the church that moves the world,
And all the Heavens, and very God, they heard:
They know King Edward's promise and thine—*thine.*
Now bide the doom of God. Hear it through me.
The realm for which thou art forsworn is cursed;
The babe enwomb'd, and at the breast is cursed;
The corpse thou 'whelmest with thine earth is cursed;
The soul who fighteth on thy side is cursed;
The seed thou sowest in thy field is cursed;
The steer wherewith thou plow'st thy fields is cursed;
The fowl that flieth o'er thy field is cursed;
And all for thee—for *thee*, usurper, liar!

10. Poor child of earth! and could'st thou then have borne
Thy life till now without *my* aid? 'Twas I
That saved thee from imaginations idle;
I guarded thee with long and anxious care;
And but for me even now thou would'st have been
Idling in other worlds! Why sittest thou there,
Lingering in hollow cave or sifted rock,
Dull as the moping owl? Why, like the toad,
Dost thou support a useless life, deriving
Subsistence from damp moss and dripping stone?

11. Do *you* think to frighten me? *you!* Do you think to turn me from any purpose that I have, or any course I am resolved upon, by reminding me of the solitude of this place and there being no help near? *Me*, who am here alone designedly? If I had feared you, should I not have avoided you? If I feared you, should I be here in the dead of night, telling you to your face what I am going to tell? But I tell you nothing until you go back to that chair—except this once again. Do not dare to come near me—not a step nearer. I have something lying here that is no love trinket; and sooner than endure your touch once more, I would use it on you—and you know it while I speak—with less reluctance than I would on any other creeping thing that lives.

12. As a private man, you are unworthy of my anger, beneath contempt. In that capacity you have every claim to compassion that can arise from misery and distress. The condition you are reduced to would disarm a private enemy of his resentment, and leave no consolation to the most vindictive spirit, but that such an object as you are would disgrace the dignity of revenge. But in the relation you have borne to this country, you have no title to indulgence; and if I had followed the dictates of my own opinion, I never should have allowed you the respite of a moment. I should scorn to keep terms with a man who preserves no measures with the public. Neither the abject submission of deserting his post in the hour of danger, nor even the sacred shield of cowardice, should protect him. I would pursue him through life, and try the last exertion of my abilities to preserve the perishable infamy of his name, and make it immortal!

I have now finished all that I have to say with regard to the general principles that govern the application of the inflections of the voice to reading and speaking, and I have only now to mention some points that have reference to the several classes of the inflections. In regard to a simple rising inflection, the beginning, relatively to the end, is low; of a simple falling inflection, it is relatively high. It is to be noticed, too, that the inflection always begins on the accented syllable, which is thus pitched, it may be said, comparatively low for a rising, high for a falling inflection; and that the rise or fall is continued directly upward or downward from the accented syllable through whatever number of secondarily accented syllables may follow.

I have spoken in general terms of simple rising and falling inflections, as well as of rising and falling compound inflections or circumflexes; but it must be always borne in mind that in proportion to the *degree* in which the voice rises or falls in the musical scale, much of the logical as well as the emotional expression of a sentence depends. The final inflection of a clause or sentence, rising or falling through the interval only of a semitone, is chiefly plaintive, and expresses melancholy, dejection, and subdued grief or pathos. If the falling inflection descends through the interval of a tone (or a musical second), it conveys simply the logical completion of the meaning of a clause or sentence, but without any passion or feeling being expressed; if the inflection rises through the interval of a tone, it merely shows that the logical meaning of the clause or sentence is in progress of development, but conveys no emotion. If the rising inflection is carried through the interval of a tone and a half (or in music, a minor third), the inflection becomes strongly plaintive, and characterises all pathetic appeals; whilst, if the inflection falls to the same extent, it marks all assertions with an air of grief and lamentation. If the voice rises through an interval of two tones (or a major third), it expresses strongly doubt, appeal, and inquiry, and if it falls in the same degree it conveys strong assertion. When the voice rises through the greater intervals of the musical fifth, or, still more, the interval of the octave, it expresses earnest appeal, wonder, amazement, and exclamation; while if it falls through these intervals it expresses the strongest conviction, command, reprehension, hate, and all the sterner passions. A similar increase of meaning or emotion characterises the extent to which the rising or falling circumflexes may be carried in those cases where they are specially applicable.

Those students who may desire to study more fully the various points of analogy existing between the music of song and the music of speech, will find them very carefully and minutely considered and copiously illustrated in M. De Pradel's enlarged edition of the Abbé Thibout's *Action Oratoire, ou Traité Théorique et Pratique de la Déclamation, pour la Chaire, pour le Barreau, et à l'usage de tous ceux qui lisent en Public, ou qui débitent un discours quelconque*, published in 1846.

LECTURE XII.

Modulation of the Human Voice—Explanation of the term Modulation when used in reference to Reading and Speaking—The views of Walker, Sheridan, and Bell—The Rev. G. Sandlands on a mode of developing the Sense of Modulation in Speech—Illustrations of Different Keys in Modulation—General Rules for the Modulation of the Voice.

HAVING finished the subject of the Inflections of the Voice, I have now to bring before your notice what is termed the Modulation of the Voice, that is, a knowledge of the various keys of the speaking voice in which those inflections are pitched, and the principles on which, from time to time, they are varied.

A person may use quite proper inflections in reading and speaking, and yet, from keeping entirely to one key, or shifting from key to key improperly, without any system or method, possibly resorting to high keys when he should take low, or *vice versa*, may wholly fail to produce the effect he would desire; nay, it may be, the very opposite effect would be the result.

Before I proceed further in the subject, let me guard you against a mistake that is frequently made, and that is, confounding the terms "high" and "low" in modulation of the voice, with "loud" and "soft" as regards the variation of the voice in power. The distinction between the two must be always borne in mind. Those who are acquainted in the slightest degree with the rudiments of music, will know perfectly well that the terms *high* and *loud* and *low* and *soft* are by no means necessarily connected together; that we may sing a very high note in the very softest manner (*pianissimo*), and sing a very low note with the fullest power of the voice (*fortissimo*); just (to use Walker's illustration) as a smart stroke on a bell produces exactly the same note as a slight one, though it is considerably louder. Indeed, to make this matter quite clear to those who are wholly unacquainted with music, I cannot do better than resort again to another illustration given by Walker, who says, that when we speak of a high key, we mean that which we instinctively and naturally take when we wish to be heard at a distance, as the same degree of force is more audible in a high than in a low tone, from the acuteness of the former and the gravity of the latter; and that a low tone is that we naturally assume when we are speaking

to a person at a small distance, and wish not to be heard by others; as a low tone with the same force is less audible than a high one; if, therefore, we raise our voice to the pitch we should naturally use if we were calling to a person at a great distance, and at the same time exert so small a degree of force as to be heard only by a person who is near us, we shall have an example of a high note in a soft tone; and, on the contrary, if we suppose ourselves speaking to a person at a small distance, and wish to be heard by those who are at a greater, in this situation we shall naturally sink the voice into a low note, and throw just as much force or loudness into it as is necessary to make it audible to the persons at a distance. This is exactly the manner in which actors speak the speeches that are spoken aside. The low tone conveys the idea of speaking to a person near us, and the loud tone enables us to convey this idea to a distance. By this experiment we perceive that high and loud, and soft and low, though most frequently associated, are essentially distinct from each other.

Thomas Sheridan (the father of the great orator and statesman, the Right Hon. Richard Brinsley Sheridan, who doubtless owed much of his fame and eminence to the thorough training in Elocution which he received in early life) very truly observes, that if a speaker does not know how to pitch his voice properly, he can never have the due management of it, and his utterance will be painful to himself and irksome to others; and further, that it may be fairly said that every speaker, who is not corrupted by bad habit, has at least three pitches in his voice, the high, the low, and the middle pitch. The middle pitch is that which is used in ordinary discourse, from which he either rises or falls according as the matter of his discourse, or the emotions of his mind, require. This middle pitch, therefore, is what ought to be generally used, for two reasons—first, because the organs of the voice are stronger, and more pliable in this pitch, from being most frequently used; and, secondly, because it is more easy to rise from that pitch to high, or descend to low, with regular proportion.

Most persons, through want of skill and practice, when they read or speak in public, fall into one or other of the extremes. Either through timidity or diffidence they use the low pitch, in which they are scarcely, or not at all, heard by those who are remotely placed, and even if heard, it is with so much trouble to the listeners as soon to weary attention; or if speakers aim at avoiding this fault, they run into the high pitch, which is productive of consequences equally bad. The organs of the voice in this unusual pitch are soon wearied, and languor and hoarseness ensue; and as the reason for continuing it will be equally strong during the whole discourse as for the first setting out in it, the speaker must lose all the benefits which arise from variety of pitch, and (to use Sheridan's own words) "fall into a disgusting monotony."

The prevalence of this practice arises from a common mistake in those who speak for the first time in a large room and before a numerous auditory. They conclude it to be impossible they should be heard in their ordinary pitch of voice, and therefore change it to a higher. Thus they confound two very distinct things, making high and low the same

with loud and soft. Loud and soft in speaking is equivalent to the *forte* and *piano* in music; it only refers to the different degrees of volume and power of voice used in the same key, whereas high and low imply a change of key. A man may speak louder or softer in the same key; when he speaks higher or lower he changes his key. So that the business of every one is to proportion the volume or loudness of voice to the size of the room and the number of his auditory, but not necessarily to alter the pitch.

It is evident that he who begins in this high pitch on a supposition that he could not otherwise be heard, must for the very same reason continue in that pitch throughout; and they who set out under this delusion are apt to continue in it all their lives, having but little chance of being informed of their error. So that whenever they have to deliver anything in public, they, of course, fall into that strained and unnatural key; and (says Sheridan) this error is nowhere more observable than in the usual manner of reading divine service. May I ask if this remark is less applicable now than it was when Sheridan wrote, more than a hundred years ago?

The volume of sound necessary to fill even a large room is much smaller than is generally imagined; and to the being well heard, and clearly understood, a good and distinct articulation contributes far more than mere power of voice. You may rest assured, that if a man with a naturally weak voice be only possessed of this qualification, he has infinite advantages over the loudest voice devoid of clearness of articulation. He who delivers himself in a moderate pitch, whenever the logical meaning of his subject, or its emotional expression, demands that his voice should rise to a higher or sink to a lower key, does it with ease and due proportion, and produces the effects which are to be expected from such properly regulated change and agreeable variety; whilst he who takes a high pitch cannot rise upon occasions without running into a discordant strain, nor sink with any rule of proportion to guide him. Those persons who, to avoid this, run into the opposite extremes, and begin in too low a pitch, err indeed on the safer side, but are equally distant from the point of truth. It is true it is more easy to rise gradually and proportionately than to descend; but while they remain in that low key, it will appear equally unnatural and more languid than the other, and they will be very apt throughout their discourse to run chiefly into that key with which they first set out. I think Sheridan well sums up the subject when he says the true, safe, and sure rule is (unless upon some extraordinary occasions, such, for instance, as some special form of exordium), always to begin in the middle key of speech, and if that should not prove strong enough, it should be developed and strengthened by practice, on right principles, and by proper management of the breath, alike as regards the functions of inspiration and expiration, so as to avoid all straining; for he who strains his voice will scarcely be able to articulate well. The office of articulation (justly remarks Sheridan) is of a very delicate nature, and requires that the organs which perform it should not be disturbed or suffer any violence, which must always be the case when the voice is

unnaturally forced. The golden rule for a speaker to observe, is never to produce a greater volume of voice than he can afford without pain to himself or any extraordinary effort. Whilst he does this, the other organs of speech will be at liberty to discharge their several offices with ease, and he will always have his voice under proper control. But whenever he trangresses these bounds, he gives up the reins, and has no longer the management of his voice under his command; and it will ever be the safest way, too, to keep well within his compass rather than at any time to go to its utmost limit, which is a dangerous experiment, and never justifiable but upon giving utterance to some unusually powerful emotion, upon some extraordinary occasion, demanding its expression.

Sheridan closes his dissertation in regard to the modulation of the voice with two rules: one for giving strength and power to the voice in its ordinary pitch, the other for adjusting the proper loudness or volume of voice proportioned to the size of the room and the number of the auditory. His first rule, for giving volume and power to the voice, is this: any one, who, through habit, has fallen into a weak utterance, cannot hope suddenly to change it; he must do it by degrees and by constant practice. Let him therefore exercise himself daily in reading, reciting, or speaking in the hearing of a friend, and this, too, in a large room. At first his friend should be placed at such a distance only as the speaker can easily reach and be audible and distinct in his usual manner of speaking. Afterwards his friend should gradually increase the distance, and the speaker will in the same manner increase the volume of his voice; for the method of increasing by degrees is easy in this, as in everything else, when sudden transitions are impracticable, and every new acquisition of power enables one the better to go on to the next degree.

Sheridan's second rule for acquiring a proper degree of volume and power of voice, proportioned to the size of the room and the number of the audience, is this: let the speaker, after having looked round the assembly, fix his eyes on that part of his auditory which is farthest from him, and he will almost mechanically increase the volume of his voice so that it may reach them. This is what we constantly practice in common discourse, for we always proportion the loudness or softness of voice according to the distance we are from the person to whom we are speaking. But still the speaker must take care not to go beyond the proper pitch of his voice in order to do this, but only to add increased degrees of volume or loudness in proportion to the distance. He therefore who sets out in a higher key than is natural or proper to the occasion, the sentiment, or the emotion contained in the language he is uttering, in order that he may be heard by the most distant, may be justly said not to speak his speech, but to bawl it.*

Such, however, is the nature of the human voice, that to begin in the extremes of high and low are not equally dangerous. The voice naturally slides into a higher tone when we want to speak louder, but not so easily into a lower tone when we would speak more softly.

* See Lecture V. in Sheridan's "Lectures on Elocution," 4th Edition, 1762.

Experience shows us that we can raise our voice at pleasure to any pitch it is capable of; but the same experience tells us that it requires infinite art and practice to bring the voice to a lower key when it is once raised too high. It ought, therefore, to be a first principle with all public readers and speakers, rather to begin *under* the common level of their voice than above it. The attention of an auditory at the commencement of a lecture or oration makes the softest accents of the speaker audible, at the same time that it affords a happy occasion for introducing a variety of voice, without which every address must soon tire. A repetition of the same subject a thousand times over is not more tiresome to the understanding than a monotonous delivery of the most varied subject to the ear. Poets, to produce variety, alter the structure of their verse, and rather hazard uncouthness and discord than sameness. Prose writers change the style, turn, and structure of their periods, and sometimes throw in exclamations, and sometimes interrogations, to rouse and keep alive the attention; but all this art is entirely thrown away, if the reader does not enter into the spirit of his author, and by a similar kind of genius render even variety itself more various; if he does not, by an alteration in his voice, manner, tone, gesture, loudness, softness, quickness, slowness, adopt every change of which the subject is susceptible.

Every one, therefore, who would acquire variety of tone in public reading or speaking, must avoid as the greatest evil a loud and vociferous beginning; and for that purpose it would be prudent in a reader or speaker to adapt his voice as if only to be heard by the person who is nearest to him; if his voice has natural strength, and the subject anything impassioned in it, a higher and louder tone will insensibly steal on him; and his greatest address must be directed to keeping it within bounds. For this purpose it will be frequently necessary for him to recall his voice, as it were, from the extremities of his auditory, and direct it to those who are nearest to him. This it will be proper to do almost at the beginning of every paragraph in reading, and at the introduction of every part of the subject in discourse. Nothing will so powerfully work on the voice, as supposing ourselves conversing at different intervals with different parts of the audience.

Speaking broadly and generally, a change in the pitch of the inflections takes place, or, in other words, there is a transition of key in the modulation of the speaking voice always required for the purpose of marking the distinction between appeal or interrogations from their responses, and general statements from inferences or corollaries. A change in the key, too, always marks the introduction of passages which are quotations; and it is specially required to indicate the commencement of a new subject or a new division of a subject, or any change in the character of the speakers in a dialogue. A different key (a lower one generally) is necessary whenever similes, metaphors, or other figures of speech are introduced. Every change of passion, emotion, or sentiment is always shown by a change to the appropriate key; and when we *really* feel such passion, emotion, or sentiment, Nature has her own special keys for each, which she will not fail to make us employ

rightly. Passages, too, that are parenthetic, explanatory, or subordinate, should never be read in the same keys as those which are primary or important.

Mr. Melville Bell, of Edinburgh, speaking of what he terms "*Harmony* of Modulation," observes (I think, very sensibly) that "a *harmony* of modulation must prevail in the reading of parts that are *syntactically connected*, especially when they are separated in composition by intervening clauses or sentences. The *subjective* and *predicative* clauses should always stand out in *correspondent* modulation from the circumstantial passages by which they are frequently separated and broken up. These interpolating clauses will generally be pronounced in a lower key of modulation than the principal clauses of a sentence; but they may require a higher key: whatever their relative modulation, it must always be distinctive from that of the subject and predicate."

The authors who have written on this subject during the last hundred years have, in general, taken five keys as representing the range of the speaking voice in its modulation, which they have represented as rising from the lowest key to the highest, in the following manner:—

5 ———————————— Highest key.
4 ———————————— Higher key.
3 ———————————— Middle key.
2 ———————————— Lower key.
1 ———————————— Lowest key.

The middle key (marked 3) is the one that is most frequently employed. It is the key of our ordinary conversation, when no particular emotion or feeling governs our minds; and the other keys are not absolutely fixed, but considered only as relative to this middle key. When we become animated, earnest, or energetic in our speaking or reading, the voice usually ascends to a higher key, and in all the strongest manifestations of what we may term the *exciting* passions and emotions, such as courage, defiance, triumph, joy, &c. (as opposed to the *depressing*, such as sorrow, awe, dread, &c., which express themselves in the lower keys), the voice ascends in general to the highest keys. The lower key is usually employed to vary the uniformity of the middle key, and is the one in which parenthetic, subordinate, and explanatory passages are usually read or spoken. The lowest key of all is chiefly employed in passages characterised by extreme solemnity or awe.

In a very useful little work by the Rev. J. P. Sandlands, entitled "The Voice and Public Speaking," * which contains some excellent hints on the management of the vocal and speech organs, he advises that for the purpose of training the ear, as well as the voice, to pass readily from what he terms one "key-tone" to another, it may often be desirable for the student to have recourse to the aid afforded by a piano. Mr. Sandlands says:—"The power of acquiring the key-tone and that of modulation, passing from one key-tone to another, enter very largely

* Hodder & Stoughton, Paternoster Row. Price 3s.

into the cultivation of the speaking voice. There are three *principal* key-tones. These are the high, low, and middle key-tones. Between these tones, as well as above and below them, there is a great variety. The speaker should be able to fall on any tone the moment he has it in his mind, and he should also be able to pass easily from any one to any other. Now it is a matter of experience that the voice, when not under control, will readily pass from a low note to a high one. The contrary can only be accomplished by a cultivated voice. It is a very common occurrence for a speaker to rise higher and higher as he proceeds, especially if he warms to his subject, till he finds himself exhausted with the effort of speaking. He does not know what is wrong. He stops, takes a little water, begins again, and finds himself in the same predicament. It is unpleasant and very fatiguing. The truth is, his voice is not under control. It runs away with him. It is just as if he were riding an unbroken steed that will not brook bit and curb. What is to be done is obvious. He must break it in.

"And now for the process. It is somewhat difficult to describe, but we shall, perhaps, be able to accomplish something. It may here be remarked that the exercises help each other. They accomplish their specific purpose and something more, so that if the exercises have been faithfully and diligently practised, the work now will not be beyond our power.

"If we can take a single word and pronounce it to any key-tone, and with any degree of softness or loudness, we can do the same with a sentence; and if with a sentence, with a series also. Our object, then, is simplified. We will practise on one word.

"In order to acquire the power of choosing our key-tone and changing it at pleasure, we must give our ear a little training, as well as our voice. A good exercise is this:—Sit down to the piano. Strike any note within the compass of your voice. Take the hand off the piano and let the sound die out. Then sing the note from memory. Strike another note at any interval, so long as it is within the compass of your voice, and sing it in the same manner. Continue the exercise on different notes. Test yourself by striking the note while singing, whether you are right. This exercise might be varied, and withal rendered useful for other purposes by holding out the note as long as possible. The object is twofold—to train the ear to appreciate the difference between high and low notes, and also to acquire the facility of passing from one key-tone to another. We must not forget to take in the breath very deeply, and the mouth should be well open for the open vowels that are sung. The exercise should be varied by singing one syllable and now another.

"The syllable *kah* is a good one, as its tendency is to open the mouth. *Ska* again, is a useful syllable, as by forcibly articulating the *s* and *k* the 'clear shock of the glottis' is produced. This exercise is nothing unless it is gymnastic. It must be energetic. Gentle exercise, whatever some may say, is, for our purpose, of no use whatever. . . . I do not know a more useful exercise than this, and I earnestly advise the student to practise it well.

"When this exercise has been faithfully practised and considerable progress made, the student may proceed with this one:—Take a list of words with a full vowel sound, as, *now, thou, plough; fall, tall, small; tone, moan, cone; toil, spoil, coil; far, tar, car; park, dark, shark; boy, toy, coy; fame, name, shame*, &c., &c., and repeat them very slowly in succession. Do this as loudly as possible on the lowest key-tone of your voice. Elongate the vowel sounds as much as you can. Pay special attention to the consonants, and hit them, so to speak, very smartly on the head. Don't be afraid. Exaggerate the powers of the final consonants. Let each word stand out and apart from the other.

"After practising on the lowest key-tone, take it on the highest. and then on the middle. It will not be advisable to do more than these three for some time; but when the ear has become quite accustomed to them, and the voice can take them up readily, the intermediate key-tones, and the very highest and the very lowest, may be practised.

"Work this up well and effectively; then take a single word—any word will do—and put it through the key-tones. Modulation, which is certainly one of the sweetest charms of oratory, as it is of music, will, after this, become natural and comparatively easy. This is the chief end to be gained by the exercises we have been describing. It cannot, of course, be attained all at once. It comes as the result of practice. It seems to me the greatest absurdity to talk of, and advise, the speaking and reading of certain and certain pieces, in such and such key-tones, until the voice can do it. Fit the voice, by training, for its work, and it will naturally seek the work to do. Mr. Spurgeon, I think, it is who compares a monotonous speaker to a drummer beating constantly on the same part of his drum. He says, that just as the drummer soon wears a hole though the drum-head, so the speaker very soon wearies his throat with speaking. The comparison is so far just; but only so far. It would be possible for a speaker, with a trained voice, to speak for any length of time, if he chose, on the same key-tone and feel no injury. He would not do it, however; for his voice would naturally seek variation in the power of modulation which it had acquired. But the comparison is true in another sense. The monotonous speaker very soon beats a hole, if we may so say, through the drum of the ears of his audience. This is a more serious matter. A dull, heavy, unvaried tone of voice tells very soon and very unmistakably on an audience. It tires, wearies, and disgusts an audience beyond measure. The remedy is here. It is in the power of modulation. It is worth the while then, as it is within the reach of us, to set to in good earnest and acquire it.

"There is, however, another feature. Speakers often experience in their discourses, as well written as *extempore*, that certain and certain passages should be spoken in a different key-tone from certain and certain others. They feel, at least, something like this. Now the fact of having acquired the power of speaking in any key-tone at will, and passing from one to another, will suggest the propriety of determining the key-tone in which every passage, or part of a passage, should be spoken. Hence it follows that no speaker or reader should ever think

of beginning to speak or read without determining his key-tone. The character of that to which he is to give expression will determine this for him. Speaking generally, solemn subjects will suggest low key-tones, and less serious subjects higher key-tones. But here there is large room for the exercise of discretion. The speaker will not, if he is wise, as a rule, speak in public without having first well digested his matter and determined its character. It is impossible to convey clearly to others that which is hazy to ourselves. Clear ideas alone can be intelligibly imparted. The reader is in a different position. I do not say better. It is quite within his power to digest his matter and determine his key-tones beforehand. This he should always make a point of doing. It does not matter how simple the character of the piece may be, this must never be omitted. I have little sympathy with those who think they can do anything off-hand. If reading and speaking are worth doing at all, they are worth doing well. To do things well takes time and involves the preparation of matter and manner. I do not, therefore, advise that these things should be done with the least trouble possible, but with the most that can be given to them. A reader therefore should, in my opinion, practise beforehand that which he is going to give in public. He should go over it a number of times with different tones, and be well satisfied that those upon which he has fixed are the best. This involves, as is readily seen, very much labour; but unless we are disposed to bestow it, we should be careful to consider whether we should not act more wisely by ceasing to make an infliction upon our hearers. I hope I shall not be considered harsh when I make these remarks, but rather be credited with a desire of prompting ourselves to do our work in the best way possible." *

Having now, I hope, said enough in regard to the theory of the modulation of the speaking voice and the principles by which it is governed to make the subject quite clear to you, I shall next give you a summary of them in a few general rules, followed by illustrations for practice. I shall endeavour to simplify this matter as much as possible by using at first the following signs to indicate the various keys in which the selected passages should be read, the inflections, of course, being governed by the principles contained in the rules given in my three preceding Lectures.

M. will stand for the middle key; H. for the higher, and HH. for the highest keys; while L. will signify the lower, and LL. the lowest keys. As I did in the case of the inflections, I will take those rules in modulation first in order which have reference to the expression of the logical meaning of a sentence.

RULE I.—Clauses which are of a parenthetic nature, and important in their character, should be read or spoken in a lower key in modulation, and generally in slower time, than the other clauses of the sentence.

* Sandlands on "The Voice and Public Speaking," pp. 119–129.

Illustrations for Practice.

1. (M) If, where these rules not far enough extend
(L) (Since rules were made but to promote their end),
(M) Some lucky license answer to the full
Th' intent proposed, that license is a rule.

2. (M) If there's a Power above us
(L) (And that there is, all nature cries aloud
Through all her works), (M) he must delight in virtue;
(H) And that which he delights in must be happy.

3. (M) For one end, one much-neglected use,
Are riches worth our care (L) (for nature's wants
Are few, and without opulence supplied);
(M) This noble end is to produce the soul;
To show the virtues in the fairest light;
(H) And make humanity the minister
Of bounteous Providence.

4. (M) On a rock whose haughty brow
Frowns o'er old Conway's foamy flood;
Rob'd in the sable garb of woe,
With haggard eyes the poet stood
(L) (Loose his beard, and hoary hair
Stream'd like a meteor to the troubled air);
(M) And with a master's hand, and prophet's fire,
Struck the deep sorrows of his lyre.

5. (M) To Pandemonium the summons call'd
By place or choice the worthiest: they anon
With hundreds and with thousands trooping came
Attended: all access was throng'd; the gates
And porches wide, but chief the spacious hall
(L) (Though like a cover'd field where champions bold
Wont ride in arm'd, and at the Soldan's chair
Defied the best of Paynim chivalry
To mortal combat or career with lance),
(M) Thick swarm'd, both on the ground, and in the air
Brushed with the hiss of rustling wings.

6. (M) The bliss of man (L) (could pride that blessing find)
(M) Is, not to act or think beyond mankind.

7. (M) Woe then apart, (L) (if woe apart can be
From mortal man,) (M) and fortune at our nod,
The gay, rich, great, triumphant, and august,
What are they? The most happy, (L) (strange to say,)
(M) Convince me most of human misery.

8. (M) And now,
As though 'twere yesterday, as though it were
The hour just flown, that morn with all its sounds
(L) (For those old Mays had thrice the life of these)
(M) Rings in mine ears.

9. (H) Lo! they come,
The loathsome waters in their rage!
And with their roar make wholesome nature dumb!
The forest's trees (L) (coeval with the hour
When Paradise upsprung,
Ere Eve gave Adam knowledge for her dower,
Or Adam his first hymn of slavery sung),
(H) So massy, vast, yet green in their old age,
Are overtopped,
Their summer blossoms by the surges lopped,
Which rise, and rise, and rise.
Vainly we look up to the lowering skies
(L) (Alas! they meet the seas!)
(H) They shut out God from our beseeching eyes.

10. (M) Signors, your pardon; this is mockery.
Juggle no more with that poor remnant which,
A moment since, while yet it had a soul
(L) (A soul by whom you have increased your empire
And made your power as great as was his glory),
(M) You banish'd from his palace, and tore down
From his high place with such relentless coldness;
And now (L) (when he can neither know these honours,
Nor would accept them if he could), you, Signors,
(M) Purpose, with idle and superfluous pomps,
To make a pageant over what you trampled.

11. (M) Though religion removes not all the evils of life; though it promises no continuance of undisturbed prosperity (L) (which indeed it were not salutary for man always to enjoy), (M) yet if it mitigates the evils which necessarily belong to our state, it may justly be said to give rest to them who labour and are heavy laden.

12. (M) It often happens that those are the best people whose characters are most injured by slanderers (L) (and who so great or good that slander dares not assail?), (M) as we usually find that to be the sweetest fruit which the birds have been pecking at.

NOTE.—But if the parenthetic clause be of a comparatively unimportant character, it may be given in a higher key and somewhat quicker time.

(M) "Pride, (H) in some particular disguise or other, (M) is the most ordinary spring of human action."

RULE II.—Antithetic portions of sentences should always be marked by the voice being modulated into an appropriate change of key, as well as opposite inflections.

Illustrations for Practice.

1. "(M) Hereafter, in that world where all are pure,
We two may meet before high God, and thou
Wilt spring to me and claim me thine, and know
I am thine husband, (L) not a smaller soul,
Nor Lancelot, nor another."

2. O Happiness! our being's end and aim;
Good, pleasure, ease, content, whate'er thy name:
That something still which prompts th' eternal sigh,
For which we bear to live, or dare to die;
Which still so near us, yet beyond us lies,
O'erlook'd, seen double, by the fool and wise.
Plant of celestial seed! if dropt below,
Say, in what mortal soil thou deign'st to grow?
Fair op'ning to some court's propitious shine,
Or deep with diamonds in the flaming mine?
Twin'd with the wreaths Parnassian laurels yield,
Or reap'd in iron harvests of the field?

3. Where grows?—where grows it not? If vain our toil,
We ought to blame the culture, not the soil;
Fix'd to no spot is happiness sincere,
'Tis nowhere to be found, or ev'rywhere;
'Tis never to be bought, but always free,
And fled from monarchs, St. John! dwells with thee.

4. Ask of the learned the way: the learn'd are blind;
This bids to serve, and that to shun mankind:
Some place the bliss in action, some in ease,
Those call it Pleasure, and Contentment these;
Some, sunk to beasts, find pleasure end in pain:
Some, swell'd to gods, confess e'en Virtue vain:
Or indolent, to each extreme they fall,
To trust in everything, or doubt of all.

5. But mutual wants this Happiness increase;
All Nature's diff'rence keeps all Nature's peace.
Condition, circumstance, is not the thing;
Bliss is the same in subject or in king;
In who obtain defence, or who defend,
In him who is, or him who finds a friend,
Heav'n breathes through every member of the whole
One common blessing as one common soul.

6. But Fortune's gifts if each alike possest,
And each were equal, must not all contest?

If then to all men Happiness was meant,
God in externals could not place content.
Fortune her gifts may variously dispose,
And these be happy call'd, unhappy those:
But Heav'n's just balance equal will appear,
While those are plac'd in hope and these in fear:
Not present good or ill the joy or curse,
But future views of better, or of worse.
O sons of earth! attempt ye still to rise,
By mountains pil'd on mountains, to the skies?
Heav'n still with laughter the vain toil surveys,
And buries madmen in the heaps they raise.

7. Discomfortable cousin, know'st thou not
That when the searching eye of Heaven is hid
Behind the globe that lights the lower world,
Then thieves and robbers range abroad unseen,
In murders and in outrage bloody here?
But when from under this terrestrial ball
He fires the proud tops of the eastern pines,
And darts his light through ev'ry guilty hole,
Then murders, treasons, and detested sins,
The cloak of night being pluck'd from off their backs,
Stand bare and naked, trembling at themselves.

8. Not all the water in the rough, rude sea
Can wash the balm from an anointed king;
The breath of worldly men cannot depose
The deputy elected by the Lord.
For every man that Bolingbroke hath press'd
To lift sharp steel against our golden crown,
God for His Richard hath in heavenly pay
A glorious angel: then if angels fight,
Weak men must fall; for Heaven still guards the right.

9. Whatever crazy sorrow saith,
No life that breathes with human breath
Hath ever truly long'd for death.
'Tis life, whereof our nerves are scant,
Oh! life, not death, for which we pant,
More life and fuller that we want.

10. But through the palm and plantain, hark, a voice!
Not such as would have been a lover's choice,
In such an hour to break the air so still;
No dying night-breeze harping o'er the hill,
Striking the strings of nature, rock and tree,
Those best and earliest lyres of harmony,
With echo for their chorus; but the alarm
Of the loud war-whoop to dispel the charm.

11. The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, or the precise marking of the shadowy boundaries of a complex government: it is simple peace; sought in its natural course, and in its ordinary haunts. It is peace; sought in the spirit of peace, and laid in principles purely pacific. I propose—by removing the ground of the difference, and by restoring the former unsuspecting confidence of the colonies in the mother country—to give permanent satisfaction to your people; and (far from a scheme of ruling by discord) to reconcile them to each other, in the same act, and by the bond of the very same interest, which reconciles them to British government.

12. Man was made after the image of God; and the human form divine, the seat of so many heavenly faculties, graces, and virtues, exhibits a temple not unworthy of its Maker. Men, in their collective capacity, and united as nations, have displayed a wide field of exertion and of glory. The globe hath been covered with monuments of their power, and the voice of history transmits their renown from one generation to another. But when we pass from the living world to the dead, what a sad picture do we behold!—the fall and desolation of human nature, the ruins of man, the dust and ashes of many generations scattered over the earth! The high and the low, the mighty and the mean, the king and the cottager, lie blended together, without any order! A few feet of earth contain the ashes of him who conquered the globe; the shadows of the long night stretch over all alike: the monarch of disorder, the great leveller of mankind, lays all on the bed of clay in equal meanness! In the course of time the land of desolation becomes still more desolate; the things that were, become as if they had never been. Babylon is a ruin, her heroes are dust; not a trace remains of the glory that shone over the earth, and not a stone to tell where the master of the world is laid!

RULE III.—When in the course of a passage interrogation occurs, followed by its answer, the clause in which such answer is contained, if strictly subordinate to the question, is generally given in a lower key of modulation.

Illustrations for Practice.

1. (M) What must the King do now? Must he submit?
(L) The King shall do it: (M) must he be deposed?
(L) The King shall be contented: (M) must he lose
The name of King? (L) why let it go.

2. Say is my Kingdom lost? Why 'twas my care,
And what loss is it to be rid of care?
Strives Bolingbroke to be as great as we?
Greater he shall not be; if he serve God,

We'll serve him too and be his fellow so.
Revolt our subjects? That we cannot mend;
They break their faith to God, as well as us.

3. Oh, how hast thou with jealousy infected
The sweetness of affiance! Show men dutiful?
Why so didst thou: or seem they grave and learned?
Why so didst thou: come they of noble family?
Why so didst thou: seem they religious?
Why so didst thou: or are they spare in diet,
Free from gross passion, or of mirth, or anger;
Constant in spirit, nor swerving with the blood,
Garnish'd and deck'd in modest compliment,
Not working with the ear, but with the eye,
And but in purged judgment trusting neither?
Such and so finely boulted didst thou seem.

4. What! shall one of us
That struck the foremost man of all this world
But for supporting robbers; shall we now,
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours,
For so much trash as may be grasped thus?
I had rather be a dog and bay the moon,
Than such a Roman.

5. Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humour? By the gods!
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

6. Heavens! And think'st thou, Coriolanus,
Will stoop to thee for safety? No, my safeguard
Is in myself, a bosom void of fear.
It is an act of cowardice and baseness
To seize the very time my hands are fettered
By the strong chain of former obligation,
The safe, sure moment to insult me.

7. What would I more, proud Roman? This, I would:
Fire the curs'd forest, where these Roman wolves
Haunt and infest their nobler neighbours round them,
Extirpate from the bosom of this land
A false, perfidious people, who, beneath
The mask of freedom, are a combination
Against the liberty of human kind—
The genuine seed of outlaws and of robbers.

8. Life? Ask my life? Confess, record myself
A villain, for the privilege to breathe?
And carry up and down this hated city
A discontented and repining spirit,
Burdensome to itself a few years longer,
To lose at last, it may be, in a base quarrel,
For some new friend, treacherous and false as thou art?
No; this vile world and I have long been jangling,
And cannot part on better terms than now,
When only men like thee are fit to live in't.

9. Hear me! oh, hear me! am I not
Thy worshipper, thy priest, thy servant?
Yea all these I am. Have I not gazed
On thee both at thy rise and fall,
And bow'd my head beneath thy midday beams,
When my eye dared not meet thee?
Have I not watch'd for thee, and after thee,
And pray'd to thee, and fear'd thee?
Thou knowest I have. Have I not asked of thee,
And thou hast answered? But
Only to thus much. While I speak he sinks—
And leaves his beauty, not his knowledge,
To the delighted West, which revels in
Its hues of dying glory. Yet what is
Death, so it be but glorious? 'Tis a sunset;
And mortals may be happy to resemble
The gods but in decay.

10. Have I a tongue to doom my brother's death,
And shall that tongue give pardon to a slave?
My brother kill'd no man, his fault was thought,
And yet his punishment was bitter death.
Who sued to me for him? Who, in my wrath,
Kneel'd at my feet, and bade me be advised?
Who spoke of brotherhood? Who spoke of love?
Who told me how the poor soul did forsake
The mighty Warwick, and did fight for me?
Who told me, in the field at Tewkesbury,
When Oxford had me down, he rescued me,
And said, "Dear brother, live and be a king"?
Who told me when we both lay in the field,
Frozen almost to death, how he did wrap me
Even in his garments, and did give himself
All thin and naked to the numb, cold night
Not one.—Not one would beg his life.
All this from my remembrance brutish wrath
Sinfully pluck'd, and not a man of you
Had so much grace to put it in my mind.

11. Are the oppressors and the oppressed so reconciled to each other that no trace of enmity remains? Or, is it in reason, or in common sense, to claim a prescriptive right,—not to the fruits of an ancient and forgotten crime, committed long ago, and traceable in all its consequences—but to a series of new violences—of fresh enormities, to cruelties—continued—repeated; and of which every individual instance inflicted a fresh calamity, and constituted a fresh, a separate, and substantive crime? Certainly not;—and I cannot conceive that, in refusing to sanction the continuance of such a system, the House will feel itself, in the smallest degree, impairing the respect due to the establishments of antiquity, or shaking the foundations of the British Constitution.

12. They tell us, sir, that we are weak—"unable to cope with so formidable an adversary!" But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just Power who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir we have no election. If we were base enough to desire it, it is now too late to retire from the contest.

NOTE.—To this rule there is, however, an exception, for if the answer contains some new matter of special importance to the general meaning of the sentence, then such answer should be read in a higher key and stronger tone.

(L) Must we but weep o'er days more blest?
(M) Must we but blush? (H) Our fathers bled!

(H) Are they Hebrews? (L) So am I. (H) Are they Israelites? (L) So am I. (H) Are they the seed of Abraham? (L) So am I. (H) Are they ministers of Christ? (HH) I am more.

(H) Art thou poor? (HH) Show thyself active and industrious, peaceable and contented. (H) Art thou wealthy? (HH) Show thyself beneficent and charitable, condescending and humane.

RULE IV.—The last general rule that I should give respecting changes of key in regard to the full elucidation of the logical meaning of a sentence is this, that the most important sentences, or clauses in a sentence, are those which are given in the higher keys as well as the louder tones of the voice.

Illustrations for Practice.

1. (M) Thus far into the bowels of the land
Have we marched on without impediment.
(H) Richard, the bloody and devouring boar,
Whose ravenous appetite has spoiled your fields,
Laid this rich country waste, and rudely cropped
Its ripened hopes of fair posterity,
(HH) Is now even in the centre of the isle.
Thrice is he armed who hath his quarrel just;
(L) And he but naked, though locked up in steel,
Whose conscience with injustice is corrupted;
(LL) The very weight of Richard's guilt shall crush him—
(H) Then, let us on, my friends, and boldly face him!
(M) In peace, there's nothing so becomes a man
As mild behaviour and humanity;
(H) But when the blast of war blows in our ears,
(HH) Let us be tigers in our fierce deportment!
(L) For me, the ransom of my bold attempt
Shall be—this body on the earth's cold face;
(H) But, if we thrive, the glory of the action
The meanest soldier here shall share his part of.
(HH) Advance your standards, draw your willing swords,
Sound drums and trumpets, boldly and cheerfully;
The words—"St. George, Richmond, and Victory!"

2. Son! Methinks this high assembly might well
Have claimed thy presence. A great ruler's heir
Should be familiar in the people's eyes;
Live on their tongues; take root within their hearts;
Win woman's smiles by honest courtesy,
And force man's tardier praise by bold desert;
So, when the chief shall die, the general love
May hail his successor.

3. Add, that my boasted schoolcraft
Was gained from such base toil;—gained with such pain
That the nice nurture of the mind was oft
Stolen at the body's cost. I have gone dinnerless
And supperless (the scoff of our poor street,
For tattered vestments and lean hungry looks),
To pay the pedagogue. Add what thou wilt
Of injury. Say that, grown into man,
I've known the pittance of the hospital,
And, more degrading still, the patronage
Of the Colonna. Of the tallest trees
The roots delve deepest. Yes, I've trod thy halls,
Scorned and derided 'midst their ribald crew—
A licensed jester, save the cap and bells:

I have borne this—and I have borne the death,
The unavenged death, of a poor brother.
I seemed to be a base ignoble slave.
What am I?—peace, I say!—what am I now?
Head of this great republic, chief of Rome—
In all but name, her sovereign; last of all,
Thy father.

4. But this I will avow, that I have scorned,
And still do scorn, to hide my sense of wrong:
Who brands me on the forehead, breaks my sword,
Or lays the bloody scourge upon my back,
Can't wrong me half so much as he who shuts
The gates of honour on me—turning out
The Roman from his birthright; and for what?
To fling your offices to every slave—
Vipers that creep where man disdains to climb;
And having wound their loathsome track to the top
Of this huge mouldering monument of Rome,
Hang hissing at the noble man below.

5. This is his answer! Must I bring more proofs?
Fathers, you know there lives not one of us
But is in peril of his midnight sword.
Lists of proscription have been handed round,
In which your general properties are made
Your murderer's hire. Bring in the prisoners.

6. Fathers of Rome! If man can be convinced
By proof as clear as daylight, there it stands!
Those men have been arrested at the gates,
Bearing despatches to raise war in Gaul.
Look on these letters! Here's a deep-laid plot
To wreck the province; a solemn league,
Made with all form and circumstance. The time
Is desperate,——all the slaves are up;—Rome shakes!
The heavens alone can tell how near our graves
We stand even here!—The name of Catiline
Is foremost in the league. He was their king.—
Tried and convicted traitor, go from Rome!

7. Heavens! with what pride I used
To walk these hills, and look up to my God,
And think the land was free. Yes, it was free—
From end to end, from cliff to lake 'twas free—
Free as our torrents are that leap our rocks,
And plough our valleys without asking leave;
Or as our peaks that wear their caps of snow
In very presence of the regal sun.
How happy was I then! I loved

Its very storms. Yes, I have often sat
In my boat at night, when midway o'er the lake—
The stars went out, and down the mountain-gorge
The wind came roaring. I have sat and eyed
The thunder breaking from his cloud, and smiled
To see him shake his lightnings o'er my head,
And think I had no master save his own.
—On the wild jutting cliff, o'ertaken oft
By the mountain blast, I've laid me flat along;
And while gust followed gust more furiously,
As if to sweep me o'er the horrid brink,
Then I have thought of other lands, whose storms
Are summer flaws to those of mine, and just
Have wished me there;—the thought that mine was free
Has checked that wish, and I have raised my head,
And cried in thraldom to that furious wind,
"Blow on! This is the land of liberty!"

8. Once more unto the breach, dear friends, once more:
Or close the wall up with our English dead!
In peace, there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favoured rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head,
Like the brass cannon; let the brow o'erwhelm it,
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swilled with the wild and wasteful ocean.—
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To its full height! Now on! you noblest English,
Whose blood is fetched from fathers of war-proof;
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even fought,
And sheathed their swords for lack of argument!
I see you stand like greyhounds in the slips,
Straining upon the start. The game's a-foot;
Follow your spirit; and upon this charge,
Cry, Heaven for Harry, England, and St. George!

9. Worst in this royal presence may I speak,
Yet best beseeming me to speak the truth.
I would that any in this noble presence
Were enough noble to be upright judge
Of noble Richard; then true nobleness would

Teach him forbearance from so foul a wrong.
What subject can give sentence on a king?
And who sits here, that is not Richard's subject?
Thieves are not judged, but they are by to hear,
Although apparent guilt be seen in them:
And shall the figure of Heaven's Majesty,
His captain, steward, deputy elect,
Anointed, crownèd, planted many years,
Be judged by subject and inferior breath,
And he himself not present? Oh, forbid it, Heaven,
That, in a Christian climate, souls refined
Should show so heinous, black, obscene a deed!
I speak to subjects, and a subject speaks,
Stirred up by truth, thus boldly for his king.
My lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king:
And if you crown him, let me prophesy—
The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And, in this seat of peace, tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear, and mutiny
Shall here inhabit, and this land be called
The field of Golgotha and dead men's skulls.
Oh! if you rear this house against this house,
It will the wofullest division prove
That ever fell upon this cursèd earth!
Prevent, resist it, let it not be so,
Lest children's children cry against you—woe!

10. Honour, thou bloodstained god! at whose red altar
Sit war and homicide: oh! to what madness
Will insult drive thy votaries! In truth,
In the world's range, there does not breathe a man
Whose brutal nature I more strove to soothe
With long forbearance, kindness, courtesy,
Than his who fell by me. But he disgraced me,
Stained me—oh, death and shame!—the world looked on
And saw this sinewy savage strike me down,
Rain blows upon me, drag me to and fro,
On the base earth, like carrion. Desperation,
In every fibre of my frame, cried Vengeance!
I left the room which he had quitted. Chance,
(Curse on the chance!) while boiling with my wrongs,
Thrust me against him, darkling, in the street——
I stabbed him to the heart——and my oppressor
Rolled lifeless at my foot.
Would you think it?

E'en at the moment when I gave the blow,
Butchered a fellow-creature in the dark,
I had all good men's love. But my disgrace,
And my opponent's death thus linked with it,
Demanded notice of the magistracy.
They summoned me, as friend would summon friend,
To acts of import and communication.
We met—and 'twas resolved, to stifle rumour,
To put me on my trial. No accuser,
No evidence appeared, to urge it on——
'Twas meant to clear my fame.——How clear it then?
How cover it?—you say.—Why, by a lie—
Guilt's offspring, and its guard. I taught this breast.
Which truth once made her throne, to forge a lie,
This tongue to utter it;—rounded a tale,
Smooth as a seraph's song from Satan's mouth;
So well compacted, that the o'erthronged court
Disturbed cool Justice in her judgment-seat,
By shouting "Innocence!" ere I had finished.
The court enlarged me; and the giddy rabble
Bore me, in triumph, home. Ay!—look upon me.—
I know thy sight aches at me.

11. I speak in the spirit of the British law, which makes liberty commensurate with, and inseparable from, British soil;—which proclaims even to the stranger and sojourner, the moment he sets his foot upon British earth, that the ground on which he treads is holy, and consecrated by the genius of Universal Emancipation. No matter in what language his doom may have been pronounced;—no matter what complexion, incompatible with freedom, an Indian or an African sun may have burnt upon him; no matter in what disastrous battle his liberty may have been cloven down;—no matter with what solemnities he may have been devoted upon the altar of slavery;—the first moment he touches the sacred soil of Britain, the altar and the god sink together in the dust; his soul walks abroad in her own majesty; his body swells beyond the measure of the chains that burst from around him; and he stands—redeemed, regenerated, and disenthralled by the irresistible genius of "Universal Emancipation."

12. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us: they can be meant for no other. They are sent over to bind and to rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of

which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned, we have remonstrated, we have supplicated, we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned with contempt from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight; I repeat it, sir, we must fight! An appeal to arms, and to the God of Hosts, is all that is left us!

I have already spoken of the different emotional uses of the keys of the human voice in the Lectures I have given you, when treating of the emotional uses of the inflections, and I shall refer to the subject again when I come to speak of the various passions and emotions of human nature as indicated by expression of countenance, gestures, and voice generally. And now, last of all, in this division of our subject, I have to bring before your notice that special modulation of the voice—often combined with considerable variation as regards *time* as well as *power* of voice, ranging in the one from very slow to very quick, and in the other from very soft to very loud—which has received the name of IMITATIVE MODULATION.

LECTURE XIII.

Imitative Modulation—What is meant by it—Views of Lord Kames in reference to Imitative Modulation—Illustrations—Time in Reading and Speaking, and its Varieties—Slow, Medium, and Quick Time—General Suggestions—Illustrations for Practice.

I THINK we are indebted to Lord Kames, the eminent Scotch judge and critic, as being one of the earliest writers in our language who has entered into anything like a full and philosophical examination of this interesting subject. In that chapter in his "Elements of Criticism," which treats of "Beauty of Language," he justly remarks that a resemblance between the *sound* of certain words and their *signification* is a beauty that has escaped no critical writer, and yet has scarcely been handled with sufficient accuracy by any of them. They have probably been of opinion that a beauty so obvious to the mind required no explanation. This is an error, says Lord Kames, and to avoid it in his own work he enters into a very learned and elaborate disquisition on the subject, giving a great number of examples of the various resemblances between sound and signification, accompanied with an endeavour to explain why such resemblances are so beautiful. He begins with illustrations where the resemblance between the sound and the signification is the most complete, and then goes on to examples where the resemblance is less and less obvious.

There being frequently, he says, a strong resemblance between one sound and another, it will not be surprising to find an articulate sound resembling one that is not articulate. Thus the sound of a bow-string when the arrow is discharged is well imitated by Pope, in the following italicised words:—

"The string let fly,
Twang'd short and sharp, like the *shrill* swallow's cry."

Again, in a well-known passage from his translation of Homer's Iliad, what admirable words has he selected to express the sound of felling trees in a wood:—

"*Loud sounds* the axe, *redoubling strokes* on *strokes*,
On all sides round the forest hurls her oaks

Headlong. *Deep echoing groan* the thickets brown,
Then rustling, crackling, crashing, thunder down."

Or again from the same poet:—

"Dire Scylla there a scene of *horror* forms,
And here Charybdis fills the deep with storms;
When the tide *rushes* from her *rumbling caves*,
The *rough rock roars; tumultuous boil the waves.*"

Now no person can be at a loss about the cause of this beauty of sound and sense combined in the foregoing passages; it is obviously that of *imitation.* That there is any other resemblance of sound to signification must not be taken for granted. There is no resemblance of sound to motion, nor of sound to feeling or sentiment. But we may be deceived, as it were, by the artful delivery of the accomplished reader or speaker. The same passage may be pronounced in many different keys, tones, and time; the modulation may be high or low, the tone sweet or harsh, the time quick or slow, so as to be in accordance with the character of the thought or emotion. Such concord must be distinguished from that concord between *sound* and *sense* which is perceived in some words, independent almost of the skilled delivery of the elocutionist. The former is the poet's work; the latter must be attributed to the art of the reader or speaker.

There is another thing which contributes still more to this pleasing delusion to which the hearer so readily yields himself. In all languages, Greek, Latin, and all its modern derivatives, in the Teutonic group, and especially Anglo-Saxon and modern English, and I doubt not also in all the Oriental tongues, the properties of *sound* and *sense* being *intimately connected*, the properties of the one are readily communicated to the other. For example, the attributes of grandeur, of sweetness, or of melancholy, though belonging to the thought only, are transferred to the words, which by that means resemble in appearance the thought which is expressed by them.

That there may be a resemblance between articulate sounds and some that are not articulate is therefore manifest. That such resemblances do indeed exist, and are successfully employed by writers of genius, is clear from the preceding examples, and from many others which might be given. But we may safely pronounce that this *natural resemblance* can be carried no further. The objects of the different senses differ so widely from each other as to exclude any resemblance. Sound in particular, whether articulate or inarticulate, resembles not in any degree motion, taste, or smell; and as little can it resemble any internal sentiment, feeling, or emotion. But must we then admit that nothing but sound can be imitated by sound? Taking imitation in its strict and limited sense, as importing a direct resemblance between two objects, the proposition must, I think, be admitted; and yet in many passages that are not descriptive of sound, every person of cultivated taste and judgment must be sensible of a peculiar *concord* or *harmony* between the sounds of the words and their meaning. As there can be no doubt, I apprehend,

of the truth of such an assertion, it remains for us in the next place to inquire into its cause, and if possible ascertain its reason.

Now it has been well remarked by Lord Kames, that resembling causes may produce effects that have no resemblance; and causes that have no resemblance may produce resembling effects. A magnificent building, he says, for example, resembles not in any degree an heroic action, and yet the emotions they produce are concordant, and bear a certain kind of resemblance to each other. We are still more sensible of this resemblance in a song, when the music is properly adapted to the sentiment. There is no resemblance between thought and sound; but there is the strongest resemblance between the emotion raised by music, tender and pathetic, and that raised by some plaintive elegy. Now, applying this observation to the present subject, it appears that in some instances the sound even of a single word makes an impression resembling that which is made by the thing it signifies. Witness, for instance, the word *running*, composed of two short syllables; and still more remarkably such words as *rapidity*, *impetuosity*, *precipitation*, &c. Brutal manners produce in the spectator an emotion not unlike that which is produced by a harsh or rough sound, and hence the beauty of the figurative expression, *rugged* manners. Again, the word *little*, being formed by a very small opening of the mouth, has, as it were, a feeble and faint sound, which makes an impression resembling that made by a diminutive object. This resemblance of effects is still more remarkable where a number of words are connected in a sentence. It will be often found that appropriate words, pronounced in succession, often make a very strong impression on the mind; and when this impression happens to accord with that made by the sense, we are sensible of a complex emotion peculiarly gratifying; one proceeding from the sentiment, and the other from the melody or sound of the words. But the chief pleasure proceeds from having these two concordant emotions combined in perfect harmony, and carried on in the mind to a full close. Except in the single case where *sound* is described by words expressive of the different *varieties* of sound, all the examples given by critics of sense being imitated by sound, resolve themselves into a *resemblance of effects*. Emotions raised by sound and signification may have a resemblance; but sound itself cannot have any resemblance to anything but sound.

Proceeding, then, now to particulars, and beginning, then, with those cases where the emotions have the strongest resemblance, I observe first that, by a number of syllables in succession, an emotion is frequently raised extremely similar to that raised by successive action or motion. This will be evident even to those who are most defective in sensibility of ear or delicacy of taste, from the following fact, that the term *movement*, in all languages, is equally applicable to both. In this manner successive motion, such as walking, running, galloping, can be imitated by a succession of long or short syllables, or by a due mixture of both. For example, *slow* motion may be justly imitated in a verse where syllables *long in point of* quantity chiefly prevail, and the idea is properly carried out by the reader or speaker pronouncing such passage in what is termed *slow time*—take the following, from Tennyson:—

"And *slowly, slowly, more and more,*
The *moony vapour rolling round the king,*
Who seem'd the phantom of a giant in it,
Enwound him fold by fold, and made him grey
And greyer, till himself became as mist
Before her, moving ghost-like to his doom."

Secondly, on the other hand, swift, rapid, impetuous motion may be successfully imitated by a succession of short syllables, delivered in quick time, and with the short poise of the voice combined, as in the opening lines of Browning's "Good News from Ghent":—

"*I sprang* to the *saddle*, and Joris and he,
I galloped, Dirck galloped, we *galloped all three.*"

Thirdly, a line composed of monosyllables makes an impression by the frequency of its pauses, aided by the *slow time* and appropriate rhetorical *pauses* and *full poise of voice* on the part of the reader, similar to that which is made by heavy laborious interrupted motion. Pope will supply us with a good illustration in the last of these two expressive lines:—

"First *march* the *heavy* mules *securely slow,*
O'er hills, o'er dales, o'er crags, o'er rocks they go."

Fourthly, the impression made on the ear by rough harsh-sounding syllables in succession resembles that made by the sound of rough or tumultuous motion, especially when properly carried out by the art of the cultivated reader; whilst on the other hand, the impression of smooth sounds, gently and flowingly delivered, resembles that of soft gentle motion.

The first couplet in the following lines, from Pope's translation of the Odyssey, will give us an admirable illustration of the former, while the concluding lines will serve well to exemplify the latter:—

"Two *craggy* rocks projecting to the main,
The *roaring wind's tempestuous rage restrain:*
Within, the waves in *softer murmurs glide,*
And ships secure, without their hawsers ride."

Perhaps a still better illustration of the latter, and then of the former, is to be found in the same poet's "Essay on Criticism:"—

"*Soft* is the *strain* when *Zephyr gently blows,*
And the *smooth stream in smoother numbers flows;*
But when *loud surges lash* the *sounding shore,*
The *hoarse, rough* verse should like the torrent *roar.*"

Fifthly, to illustrate prolonged motion of various kinds, let us take some of the Alexandrine lines which the same poet so artfully and

judiciously introduces in some of his most beautiful passages. The first shall be of *slow* motion prolonged:—

> "A needless Alexandrine ends the song
> *That like a wounded snake drags its slow length along.*"

The next of *forcible* motion prolonged:—

> "The waves behind *impel* the waves before,
> *Wide rolling*, *foaming high*, and *tumbling* to the *shore.*"

And our last example shall be of *rapid* motion prolonged.

> "Not so when *swift* Camilla *scours* the plain,
> *Flies* o'er the *unbending corn* and *skims* along the main."

I think I have now given a sufficient number of examples to illustrate adequately the leading principles of what, in default of a better term, is called imitative modulation. I just read, in concluding these various illustrations, one magnificent passage from Lord Byron, in which every line may be cited as an example of imitative modulation:—

> "Then *rose* from *sea* to *sky* the *wild farewell*,
> Then *shriek'd* the *timid*, and *stood still* the *brave*,
> Then some *leap'd overboard* with *dreadful yell*,
> As *eager* to *anticipate* their *grave:*
> And the *sea yawn'd around* her *like a hell;*
> And *down* she *suck'd* with her the *whirling wave*,
> Like one who *grapples* with his enemy,
> And *strives* to *strangle* him before he die.
>
> "And first *one universal shriek* there *rush'd*
> *Louder* than the *loud ocean*—like a *crash*
> Of *echoing thunder*—and then *all* was *hush'd*
> Save the *wild wind* and the *remorseless dash*
> Of *billows;* but at intervals there *gush'd*,
> Accompanied with a *convulsive splash*,
> A *solitary shriek*—the *bubbling cry*
> Of some *strong swimmer* in his *agony.*"

Thus, then, it will be seen that in all descriptive reading much expressive beauty is gained by "making the sound seem echo to the sense." As far as possible, the pronunciation of words should be such as will, consistently with the requirements of good taste, convey by their sound the actions they describe, and the objects which they represent. By availing himself of all the aids afforded by intonation, inflection, modulation, and poise, the skilful reader or speaker can often convey to the mind as vivid and impressive a picture as the artist can convey to the eye by means of his canvas, brush, and palette. In discussing this portion of the subject, Lord Kames well observes that the only *general rule* that can be given for directing the pronunciation, is to

sound the words in such a manner as to imitate or convey to the mind as strongly as possible an idea of the things they signify. In pronouncing words signifying what is elevated, the voice ought to be raised above its ordinary tone; whilst, on the other hand, words expressive of grief, pathos, melancholy dejection, and kindred feelings of depression, should be pronounced in a low key of modulation. To convey the idea of stern, harsh, or impetuous passion, the tone in which the words should be pronounced is loud and strong. On the contrary, again, a gentle and kindly passion should be delivered in a soft, flowing, and melodious tone. In Dryden's poem of "Alexander's Feast," the line "fallen, fallen, fallen!" represents a gradual sinking of the mind, and therefore any person of taste, even without instruction in the art of elocution, would be almost certain instinctively to read each repetition of the words with a tone becoming more and more subdued. Another circumstance which contributes greatly to the resemblance between sense and sound, is slowness or quickness of time in delivery; for though the length or shortness of the syllables in point of *quantity* be ascertained accurately, yet the whole clause or sentence may be delivered either in slow, medium, or quick time. A clause or sentence ought to be pronounced slowly when it expresses a similar action, or when it conveys to the mind that which is grave, deliberate, solemn, or important; while, on the other hand, it should be pronounced quickly when it describes action which is brisk or rapid, or conveys emotions that are lively, joyful, or impetuous. And now a few words in conclusion, in more especial reference to those who will read these Lectures hereafter. It is no more to be expected that a person will become an accomplished reader or speaker versed in all the resources which are afforded by the art of elocution *merely* by becoming acquainted with the theory of the art and learning a determinate set of rules, than that he should become a finished vocalist by studying a treatise on the art of singing and learning the names of the different notes in music, their meaning and value. In one art as well as the other *theory* is *requisite*, but in elocution the power of properly inflecting and harmoniously modulating the voice is to be acquired only by example and practice, such as these King's College Evening Classes afford to every student who enters them. To you who listen to me, these Lectures hereafter may serve, I hope, as useful aids to memory in connecting mere theory with actual practice. By pronouncing immediately after a correct reader a series of exercises in inflection and modulation, a good ear will convey an impression to the mind of the leading principles of both, and *practice* will soon make an indifferent reader or speaker advance rapidly in improvement. But of course all persons vary in their natural gifts, and there is no art in which the advantage of possessing *feeling, taste, discretion, and education* is more apparent than in that of Elocution.

Last of all, I would say, in order to acquire the power of easily changing the different keys in which you read or speak, at pleasure, accustom yourselves to pitch the voice in various keys, from the highest to the lowest you can command in range. It is very probably the case that few occasions will arise for employing so wide a latitude of modula-

tion in ordinary reading aloud or speaking in public; but still the practice is most useful, and the actual exercise will give you such a power and command of voice as cannot be acquired by any other mode. Having duly carried out this practice till you can read with ease in a wide range of modulation from low keys to high, and from high to low, then read as exercises on this rule such compositions in poetry or prose (perhaps at first the former is best, on account of the better opportunity for sustaining the vowel sounds in syllables that are long in quantity), such compositions as have a variety of emotions, actions, or speakers introduced, or dramatic dialogues, observing the various keys in modulation which seem best adapted to each, and endeavouring to change them as nature and art jointly direct. Such practice will prove as beneficial to the voice as it is pleasant and profitable to the mind.

Illustrations for Practice.

THE LEGEND OF HORATIUS.—*Macaulay.*

Meanwhile the Tuscan army
Right glorious to behold,
Came *flashing* back the noonday light,
Rank behind rank, like surges bright,
Of a *broad sea of gold.*
Four hundred trumpets *sounded,*
A *peal* of *warlike glee;*
As that great host, with *measured tread,*
And spears advanced, and ensigns spread,
Rolled slowly towards the bridge's head,
Where stood the *dauntless* Three.
The Three stood *calm* and *silent,*
And looked upon the foes,
And a *great shout of laughter*
From all the vanguard rose:
And forth three chiefs came *spurring,*
Before that mighty mass;
To *earth they sprang,*
Their swords they drew,
And *lifted high their shields,* and *flew*
To win the narrow pass.

But all Etruria's noblest
Felt their hearts *sink* to see
On the earth the bloody corpses,
In the path the *dauntless Three;*
And from the ghastly entrance,
Where those bold Romans stood,
All *shrank,* like boys who unaware,
Ranging the woods to start a hare,
Come to the mouth of the dark lair

Where, *growling low, a fierce old bear,*
Lies amidst bones and blood.

Was none who would be foremost,
To lead such dire attack;
But those behind cried "Forward!"
And those before cried "Back!"
And backward now and forward,
Wavers the deep array;
And on the *tossing sea of steel,*
To and fro the standards *reel;*
And the *victorious trumpet-peal*
Dies fitfully away.

But meanwhile axe and lever
Have manfully been plied;
And now the bridge hangs *tottering*
Above the *boiling tide.*
"*Come back, come back, Horatius!*"
Loud cried the fathers all.
"*Back, Lartius! back, Herminius!*
Back, ere the ruin fall!"
Back darted Spurius Lartius;
Herminius *darted back:*
And, as they passed,
Beneath their feet
They felt the timbers crack.
But when they turned their faces,
And on the farther shore
Saw brave Horatius stand alone,
They would have crossed once more.
But with a *crash like thunder,*
Fell every loosened beam,
And, like a dam, the mighty wreck
Lay right athwart the stream:
And a *long shout of triumph*
Rose from the walls of Rome,
As to the *highest turret-tops*
Was splashed the yellow foam.
And, like a horse unbroken,
When first he feels the rein,
The furious river struggled hard,
And *tossed his tawny* mane,
And *burst the curb,* and *bounded,*
Rejoicing to be free;
And *whirling down in fierce career,*
Battlement, and plank, and pier,
Rushed headlong to the sea.
Alone stood brave Horatius,

But constant still in mind;
Thrice thirty thousand foes before,
And the broad flood behind.
"Down with him!" cried false Sextus,
With a smile on his pale face;
"Now yield thee," cried Lars Porsena,
"Now yield thee to our grace."
Round turned he, as not deigning
Those craven ranks to see;
Nought spake he to Lars Porsena,
To Sextus nought spoke he:
But he saw on Palatinus
The white porch of his home;
And he spake to the noble river
That *rolls* by the towers of Rome.
"O Tiber, Father Tiber,
To whom the Romans pray;
A Roman's life, a Roman's arms,
Take thou in charge this day!"
So he spake, and speaking sheathed
The good sword by his side,
And, with his harness on his back,
Plunged headlong in the tide.
No sound of joy or sorrow
Was heard from either bank;
But friends and foes in dumb surprise,
With parted lips and straining eyes,
Stood gazing where he sank;
And when above the surges
They saw his crest appear,
All Rome sent forth a rapturous cry;
And e'en the ranks of Tuscany
Could scarce forbear to cheer.
But *fiercely* ran the current,
Swollen high by months of rain:
And fast his blood was flowing,
And he was sore in pain,
And heavy with his armour,
And spent with changing blows:
And oft they thought him sinking,
But still again he rose.
Never, I ween, did swimmer,
In such an evil case,
Struggle through such a raging flood
Safe to the landing-place:
But his limbs were *borne up bravely*
By the brave heart within,
And our good father Tiber
Bare bravely up his chin.

"Curse on him!" quoth false Sextus;
"Will not the villain drown?
But for this stay, ere close of day,
We should have sacked the town!"
"Heaven help him!" quoth Lars Porsena,
"And bring him safe to shore;
For such a gallant feat of arms
Was never seen before."
And now he feels the bottom;
Now on dry earth he stands,
Now round him throng the fathers
To press his gory hands;
And now with shouts and clapping,
And noise of weeping loud,
He enters through the river-gate,
Borne by the joyous crowd.

THE EXECUTION OF MONTROSE.—*Aytoun.*

1. Come hither, Evan Cameron!
   Come, stand beside my knee!
I hear the river roaring down
   Towards the wintry sea.
There's shouting on the mountain-side,
   There's war within the blast:
Old faces look upon me,
   Old forms go trooping past:
I hear the pibroch wailing
   Amid the din of fight,
And my dim spirit wakes again
   Amid the gloom of night.

2. 'Twas I that led the Highland host
   Through wild Lochaber's snows,
What time the plaided clans came down
   To battle with Montrose.
I've told thee how the Southrons fell
   Beneath the broad claymore,
And how we smote the Campbell clan
   By Inverlochy's shore.
I've told thee how we swept Dundee,
   And tamed the Lindsays' pride;
But never have I told thee yet
   How the great Marquis died.

3. A traitor sold him to his foes,
   Oh deed of deathless shame!
I charge thee, boy, if e'er thou meet
   With one of Assynt's name,

Be it upon the mountain-side,
  Or yet within the glen,
Stand he in martial gear alone,
  Or backed by armed men,
Face him, as thou wouldst face the man
  That wronged thy sire's renown;
Remember of what blood thou art,
  And strike the caitiff down.

4. They brought him to the Watergate,
  Hard bound with hempen span,
As though they held a lion there,
  And not a fenceless man:
They set him high upon a cart—
  The hangman rode below:
They drew his hands behind his back,
  And bared his noble brow.
Then, as a hound is slipped from leash,
  They cheered, the common throng,
And blew the note with yell and shout,
  And bade him pass along.

5. It would have made a brave man's heart
  Grow sad and sick that day,
To watch the keen malignant eyes
  Bent down on that array.
There stood the Whig west-country lords
  In balcony and bow;
There sat their gaunt and withered dames,
  And their daughters all a-row;
And every open window
  Was full as full might be
With black-robed covenanting carles,
  That goodly sport to see!

6. But when he came, though pale and worn,
  He looked so great and high,
So noble was his manly front,
  So calm his steadfast eye,
The rabble rout forbore to shout,
  And each man held his breath,
For well they knew the hero's soul
  Was face to face with death.
And then a mournful shudder
  Through all the people crept,
And some that came to scoff at him
  Now turned aside—and wept.

7. But onwards, always onwards,
  In silence and in gloom,

The dreary pageant laboured,
  Till it reached the house of doom.
Then first a woman's voice was heard
  In jeer and laughter loud,
And an angry cry and a hiss arose
  From the heart of the surging crowd;
Then, as the Græme looked upwards,
  He saw the ugly smile
Of him who sold his king for gold—
  The master-fiend—Argyle!

8. The Marquis gazed a moment,
  And nothing did he say,
But the cheek of Argyle grew deadly pale,
  And he turned his eyes away.
The painted harlot by his side
  She shook through every limb,
For a roar like thunder swept the street,
  And hands were clenched at him;
And a Saxon soldier cried aloud,
  "Back, coward, from thy place!
For seven long years thou hast not dared
  To look him in the face."

9. Had I been there with sword in hand.
  And fifty Camerons by,
That day through high Dunedin's streets
  Had pealed the slogan cry.
Not all their troops of trampling horse,
  Nor might of mailed men;
Not all the rebels in the south
  Had borne us backward then.
Once more his foot on Highland heath,
  Had trod as free as air,
Or I, and all who bore my name,
  Been laid around him there!

10. It might not be—they placed him next
  Within the solemn hall,
Where once the Scottish kings were throned
  Amidst their nobles all.
But there was dust of vulgar feet
  On that polluted floor,
And perjured traitors filled the place
  Where good men sat before.
With savage glee came Warriston
  To read the murderous doom;
And then uprose the great Montrose
  In the middle of the room.

11. "Now, by my faith as belted knight,
And by the name I bear,
And by the bright Saint Andrew's cross
That waves above us—there!
Yea, by a greater, mightier oath—
And oh, that such should be!—
By that dark stream of royal blood
That flows 'twixt you and me!
I have not sought in battlefield
A wreath of such renown,
Nor dared I hope on my dying day
To win the martyr's crown!

12. "There is a chamber far away
Where sleep the good and brave,
But a better place ye have named for me,
Than by my father's grave.
For truth and right 'gainst traitor's might,
This hand hath always striven,
And ye raise it up as a witness still
In the eye of earth and heaven!
Then nail my head on yonder tower,
Give every town a limb,
And God who made shall gather them;
I go from you to Him!"

13. The morning dawned full darkly,
The rain came flashing down,
And the jagged streak of the levin-bolt
Lit up the gloomy town.
The thunder crashed across the heaven,
The fatal hour was come,
Yet aye broke in with muffled beat
The 'larum of the drum.
There was madness on the earth below,
And anger in the sky,
And young and old, and rich and poor,
Came forth to see him die!

14. O God! that ghastly gibbet!
How dismal 'tis to see
The great tall spectral skeleton,
The ladder and the tree!
Hark! hark! it is the clash of arms,
The bells begin to toll!
"He is coming! he is coming!
God's mercy on his soul!"
One last long peal of thunder,
The clouds have past away,
And the glorious sun once more looks down
Amid the dazzling day!

15. "He is coming! he is coming!"
  Like a bridegroom from his room,
Came the hero from the prison
  To the scaffold and the doom!
There was glory on his forehead,
  There was lustre in his eye,
And he never walked to battle
  More proudly than to die.
There was colour in his visage,
  Though the cheeks of all were wan,
And they marvell'd as they saw him pass,
  That great and goodly man!

16. He mounted up the scaffold,
  And he turned him to the crowd;
But they dared not trust the people,
  So he might not speak aloud.
But he looked upon the heavens,
  And they were clear and blue,
And in the liquid ether
  The eye of God shone through.
Yet a black and murky battlement
  Lay resting on the hill,
As though the thunder slept within:
  All else was calm and still!

17. The grim Genevan ministers,
  With anxious scowl, drew near,
As you have seen the ravens flock
  Around the dying deer.
He would not deign them word nor sign,
  But alone he bent the knee,
And veiled his face for Christ's dear grace
  Beneath the gallows-tree.
Then radiant and serene he rose,
  And cast his cloak away,
For he had ta'en his latest look
  Of earth, and sun, and day!

18. A beam of light fell o'er him,
  Like a glory round the shriven,
And he climb'd the lofty ladder
  As it were the path to heaven!
Then came a flash from out the cloud,
  And a stunning thunder-roll,
And no man dared to look aloft
  For fear was on every soul.
There was another heavy sound,
  A hush, and then a groan,
And darkness swept across the sky,
  The work of death was done!

LECTURE XIV.

Elocution considered as a Science—Mr. Thelwall's Opinions—The Knowledge of Human Nature and the Philosophy of Mind—The Theory of the Poise—Ancient and Modern Authorities on the Poise of the Voice in Reading and Speaking—Steele's "Prosodia Rationalis"—The Laws of Quantity—The Proper Observance of the Poise essential to good Reading and Speaking—Special Function of the Larynx in reference to Poise—Neglect of the Observance of Poise a frequent Source of Stammering and Stuttering—The Laws of Rhythm—Pauses—Rhetorical words—Mr. Herbert Spencer's Views on Rhythm.

I REMEMBER well that the first Lecturer on Public Reading and Speaking who was appointed in this College, the late Rev. A.S. Thelwall—whose name I have already quoted on a former evening—never spoke in his Lectures of the "*art*" of Elocution, as people are generally in the habit of calling it; but he always termed it the "*science*" of Elocution, and claimed for it invariably the rank and dignity of a science. And if we are to take the word "science" in the sense of its original (*scientia*), as meaning knowledge, I think that a systematic and orderly arrangement of knowledge on any important subject may fairly be said to reduce such a subject to a science.

I think I should be strongly inclined to follow the example of my late excellent predecessor when lecturing here, and, like him, speak of Elocution as a *science*. For any *instruction* that really deserves that character ought to be founded on truly *scientific principles*, upon an intimate knowledge of the *anatomy* and *physiology* of the organs of voice and speech, and an accurate acquaintance with the principles of spoken language. Mr. Thelwall always contended (and here I quite agree with him) that a scientific study of Elocution must involve some consideration of the principles of music; for unless we understand so much of that science as to be able to discern how far the principles of music apply to spoken language (as indeed they do in a measure to all vocal sounds), and wherein the *music* of *speech* differs from the *music* of *song*, we shall not only be destitute of any sure foundation for those rules by which the management of the voice must be regulated, but we shall be liable to many errors and mistakes, and unable to show how various defects are to be remedied. And, moreover, we must have continually to make some reference to a higher and nobler science still, viz., the knowledge of human nature and the philosophy of mind. Indeed, without due attention to this, how shall we be enabled fitly to express, and intelligibly and effectively to communicate to others, the various passions,

emotions, sentiments, and convictions of the human mind? There is nothing more certain than that if the principles we define and the rules we lay down have not constant reference to this high and important department of human knowledge and study, they will most assuredly be in constant danger of failing to have their foundation in truth and nature: for it is mainly by means of spoken language that mind in this life here communicates with mind; and therefore it necessarily follows that not only the words which we employ to express in language our manifold thoughts and feelings, but the manner in which we pronounce such language so as to produce its fullest effect, must have continual reference and adaptation to the nature and constitution of the human mind.

Now, when it has been shown that the principles by which the inflection, modulation, and poise of the voice must be regulated, especially in public reading and speaking, and that the rules by which the errors, mistakes, and defects into which so many readers and speakers fall, are to be corrected and overcome, involve a constant reference to those branches of science to which reference has been made, in order to investigate, ascertain, and point out the true foundations on which they rest, it neither can nor will be long a matter of surprise if Elocution claims and receives the rank and dignity of a science. No doubt it is indeed perfectly true that, when those rules have once been investigated and laid down, and when the scientific principles on which they are founded have been clearly ascertained, it will, generally speaking, be quite sufficient to give to the pupil the *result*, without entering at large with each individual into the whole logical process of examination and reasoning by which we have arrived at it. Yet still, an educated and scientific instructor should always be prepared to explain fully the *rationale* of every rule laid down for inflection, modulation, and other elements of Elocution, whenever occasion may require; though of course there is no need of his burdening the mind of every pupil who comes to him for practical instruction, with all the details of the whole process of reasoning by which he has himself come to his conclusions.

When Mr. Thelwall delivered his introductory lecture on Elocution in this college many years ago to a large and distinguished audience, at which I had the honour and advantage of being present, he said, when closing his argument in support of his favourite proposition, that Elocution was a science—

"Let me consider that if Elocution claim to be considered as a science, it must, first of all, have its *clear definitions*. We cannot lay down our rules for the management of the voice without using certain terms of art, which, in the ordinary course of instruction, will continually recur; and those terms should be clearly defined and strictly appropriated.

"To illustrate this general principle, I need only refer to Euclid, or to any work on any particular branch of mathematics. When these are opened, it will be seen at once that they regularly commence with *definitions*. If these be not distinctly set forth in the first instance, and strictly adhered to in what follows, there will be endless confusion. Especially it is evident that, if the same word were continually used to express

things essentially different, there would soon be such confusion and uncertainty, that all hope of coming to clear and satisfactory conclusions would be utterly at an end. Only imagine a teacher of mathematics who should insist on using the same word to designate an angle and a circle! what could be expected as the result but endless confusion?

"These remarks are very important in connection with our present subject. For though, in regard to sciences in general, they are so obvious as almost to deserve the title of mere truisms; yet, with reference to Elocution and the phenomena of spoken language, they have been most strangely and lamentably forgotten; insomuch that many able and learned men have got thoroughly into the habit of confounding things which ought to be distinguished (because, indeed, they are, in their very nature, distinct); and this habit has laid the foundation of many rooted prejudices. Hence it has come to pass that those who have attempted to mark out a wiser course and to proceed upon truly rational and scientific principles in treating of Elocution, have heretofore found too much reason to complain that, even from men of science and learning, they could scarcely get so much as a patient hearing.

"For example: What confusion has there been on the subject of *accent* and *quantity!* And the term *accent* itself has been used, and is still continually used, to express ideas which are totally distinct—ideas, indeed, which it is of the highest importance to distinguish—if we would really understand the nature and the principles of spoken language.

"We speak of *accents* as *acute*, *grave*, and *circumflex*. This mode of speaking has evident reference to the rising and falling of the voice in the musical scale. And when we speak of an Irish accent, a Scotch accent, a provincial accent, or a foreign accent, we have, generally, a reference to the peculiar tones of the voice, which characterise persons who come from different countries or provinces (though sometimes, perhaps, we speak more vaguely, and include, under the term *accent*, all the peculiarities of pronunciation by which such persons are distinguished; but this is evidently a vague and incorrect way of speaking).

"But when we speak of the *accented* syllable of a word—when we say that *constant*, *parent*, and *teacher*, are accented on the *first* syllable, and that *exalt*, *detect*, and *avoid* are accented on the *last*, is it not evident that we use the word *accent* in a totally different sense? We commonly call the *first* syllable in the *former* words and the *last* syllable in the *latter* that on which the *acute accent* falls; and we use the note or sign of *the acute accent*, to mark what we call *the accented syllable*. But has this really anything to do with *acute* and *grave?*—with the rise or fall of the voice in the musical scale? Let us endeavour to bring this to the test of careful observation."

Mr. Thelwall then gave his audience an illustration by pronouncing the two following short interrogative sentences:—

"Is that a mán?"

"Are you conténT?"

Pronouncing these two sentences in the proper way as laid down in the rules of inflection, he said reasonably enough that the individual in his audience must have a very dull or unpractised ear, who did not

perceive that the speaker's voice rose to a higher note on the last syllable of each of the two sentences he had just uttered. But who, among his hearers, he went on to say, did not perceive with equal clearness, that when the sentence is affirmative the note on the final syllable is wholly different? that the voice descends in the musical scale.

"Yes, that ís a màn."

"I ám contènt."

And this essential difference between an *affirmative* and an *interrogative* sentence is so essentially rooted in the very nature of things, he continued, that we all make the distinction *naturally;* and naturally, too, we all *perceive* and *feel* it. So that when the very words, and the order in which the words are placed in the sentence, are in every respect precisely the same, one speaker will make them sound like an interrogation, and another like an affirmation by the mere inflection of the voice according as it is *rising or falling* at the end of the sentence.

"The king comes here to-nìght."

This, now, so pronounced, is merely a simple affirmation. But supposing, for a moment, that the sentence was not fully heard or understood at first, the question for further information or assurance of the fact might be asked in precisely the very same words, but with another inflection, the *rising instead of the falling.*

"The king comes here to-nígh̀t?"

And yet some persons will speak of these *inflections* under the name of *accent.*

I was so much impressed with a sense of the learning, labour, and research exhibited by Mr. Thelwall in the portion of his lecture which more immediately followed in reference to this subject, that I waited on him afterwards, and had a very long and interesting conversation with him on this, as well as other questions in connection with Elocution. He very kindly gave me a copy of his lecture, and shortly afterwards it was printed and published by him under the title of "A Lecture on the Importance of Elocution, delivered at King's College, London, on entering upon the duties of Lecturer on Public Reading, Jan. 30, 1850." Thirty years have elapsed since then. Mr. Thelwall is now dead, and his lecture is, I believe, now entirely out of print. I am sure, therefore, you will consider it a valuable addition to your information, if here I give you Mr. Thelwall's own language from the copy still in my possession.

"Now it is evident that the words *king* and *night* in these two cases have equally that stress upon them, which is commonly denoted by what (in speaking of polysyllables) is called the *acute accent* (as, when we say *king'ly* or *night'ly*, the first is commonly called the *accented* syllable, and it is marked in Pronouncing Dictionaries with the sign of the *acute accent* accordingly); and yet, to speak correctly of the musical inflection, in the *affirmative sentence* we pronounce them both with a *grave accent*, and must do so in order to convey our meaning; and, in the *interrogative sentence*, by merely using the *acute accent* on each, we at once convey, even to the dullest ear, the unmistakable impression of a question.

"Is there not, then, some strange confusion, in denoting two things

so entirely distinct in their nature as the stress that is laid on particular syllables, and the rise of the voice in the musical scale, by one and the same term?

"The fact is, that we want other terms to express the distinction between what are so commonly, but very improperly, called the *accented* and *unaccented* syllables. And for the adoption of such terms I must earnestly plead; for we commonly find that confusion of terms leads to confusion of ideas. And, in reference to all discussions respecting spoken language, this has been continually the case.

"We must have, in the very outset of all our inquiries on this subject (if we would ever hope to bring them to a satisfactory issue)—we must have clearly before our minds *a threefold distinction.*

"1. QUANTITY has reference to the comparative length of syllables; and includes the differences of *long* and *short*, or *longer* and *shorter.** It may be sufficient in all ordinary cases to denote these distinctions by the usual marks of ¯ for *long*, and ˘ for *short.* If more accuracy is required, the musical notes of quantity 𝅝 Semibreve, 𝅗𝅥 Minim, ♩ Crochet, ♪ the Quaver, will serve every purpose; especially if (when needful) we add a dot to the right, which makes the note half as long again. Thus

♩ = ♪♪ and ♩ = ♪♪♪

'2. ACCENT has reference to the rise and fall of the voice in the musical scale, or to musical inflection; it includes *acute* (´), *grave* (`), and *circumflex* (^). (Adopting the usual notation.)

"3. Let us, then, confine these words to their proper meanings. And when we are clear as to the meaning of our terms, we are then prepared to enter upon the discussion of the question, How far there is any necessary connection between *quantity* and *accent?* or in other words, Whether or not the *long* syllable is necessarily, or naturally, *acute*, or the *short grave?*

"But we must have *a third term* to express a third set of differences; namely, that which we observe between the first and second syllables of the words, *patience*, *glory*, *conflict*, *pitfall;* or *delight*, *consists*, *maintain*, *pronounce.*

"This distinction is expressed by the *thesis* and *arsis* of the Greeks; which had, I conceive, reference to the planting and lifting up of the

* "I say *longer* and *shorter*, and not merely *long* and *short*, for it is a great mistake to suppose that all long syllables are equally long, and all short syllables equally short. An able and learned author, to whom reference is subsequently made, has clearly shown that English syllables differ in length, in all the varieties of from eight to one. That is to say, if the longest syllable in spoken language be denoted by a *semibreve*, there are other syllables continually used, of which the quantity can only be fitly denoted by a *quaver*. My late father had come to the same conclusion, before he had even heard the name of the author alluded to. This author also aptly illustrates the various length of syllables, which are all called *short*, by reference to the primary meaning of the word dactyle: δάκτυλος, *a finger*, is indeed *long* and *two short;* but who does not see, by looking at his own finger, that the two short joints are not equally short? We have, in fact, *long*, *short*, and *shorter*."

foot in walking, or to the fall and rise of the time-beater in beating time to music.

"I am well aware that there have been disputes and differences as to the meaning and application of those terms; insomuch that some writers use them in an inverted sense—some calling that *arsis* which others call *thesis;* and *vice-versâ.* Baccheius says:—'Ἄρσιν ποιὰν λέγομεν εἶναι; Ὅταν μετέωρος ἢ ὁ πούς, ἡνίκα ἂν μέλλωμεν ἐμβαίνειν. Θέσιν δὲ, ποιάν; Ὅταν κείμενος.' 'What do we call *arsis?* When the foot is lifted up with the intention of taking a step. What *thesis?* When it is put down.'

"And the Scholiast to Hermogenes:* 'Ἄρσις καὶ θέσις κυρίως μὲν ὀνομάζεται, παρὰ τοῖς Μουσικοῖς, ἐπὶ τῶν τοῦ ποδὸς κρουμάτων ἄνω ἢ κάτω τὴν ὁρμὴν λαμβάνοντος.' '*Arsis* and *Thesis* are the names properly bestowed by *Musicians* upon the beats of the foot, lifted up or put down.' And Marius Victorinus says, to the same purpose, in one place, 'Arsis *et* thesis, *quas Græci dicunt, id est,* sublatio *et* positio, *significant pedis motum: est enim* arsis *sublatio pedis,* sine sono; thesis, *positio pedis,* cum sono.' '*Arsis* and *thesis,* as the Greeks say, that is *lifting up* and *putting down,* signify the motion of the foot; for *arsis* is the lifting up of the foot, *without sound, thesis,* the putting down of the foot, *with sound.*' Other passages might be quoted, to illustrate the use of the words in these senses. It is true that Marius Victorinus immediately gives another definition, which leads us to a totally different application of the terms. '*Item* arsis *est* elatio *temporis, soni, vocis:* thesis depositio *et quædam* contractio *syllabarum*'†—the purport of which, did it stand alone, would, I think, be somewhat dubious; but he explains it by reference to Pyrrhic and Spondaic and other feet, in a manner which leaves no doubt as to his meaning. Priscian fully agrees with him, and explains himself yet more clearly: '*Nam in unaquaque parte orationis arsis et thesis sunt, non in ordine syllabarum, sed in pronunciatione, velut in hac parte,* natura; *ut quando dico* natu, *elevatur vox et est arsis in* tu; *quando vero* ra, *deprimitur vox, et est thesis.*'‡ And this, so far as I have observed, is the view that is more commonly taken. Nevertheless, it appears to me, that the former explanation is the more simple and natural. And the authors, to whom I am indebted for the most valuable hints and information on

* "See Stephan. Thesaur. Linguæ Græcæ, in voce *θέσις.* It may not be amiss to transcribe the whole passage:—

"Ernesti Lex. Rhet. Techn. Gr. *Ἄρσις,* Græcis dicta Sublatio pedis in saltatione, ut *θέσις,* ejusdem pedis Positio. Inde forma loquendi ad spatia illa traducta est, quæ sunt in syllabis longis et brevibus. Hinc Quintil. 9, 4, 48. Rhythmo, inquit, indifferens est, dactylus ne ille priores habeat breves, an sequentes. Tempus enim solum metitur, ut a sublatione ad positionem (h. e. ab *ἄρσει* ad *θέσιν* iisdem sit spatiis pedum. Cf. Aristid. Quintil. p. 31. Meibom., ubi hæc sunt: *Ἄρσις ἐστὶ φορὰ σώματος ἐπὶ τὸ ἄνω. θέσις δὲ, ἐπὶ τὸ κάτω ταύτον μέρους.* Schol. Anon. ad Hermog. *περι* Ιδ, 1, p. 400. T. 2, Ald. Rhet.' Then follow the words which are quoted in the text, to which are subjoined the following:—*παρὰ δὲ τοῖς Ῥήτορσι, τὸ κατὰ ἀπόφασιν καὶ κατάφασιν σημαίνει*—pointing out that the use of the words *by Rhetoricians* is entirely distinct. We are concerned, of course, with the use of them *by Musicians.*

† Mar. Victorini Artis Gramm., l. i.

‡ Prisciani de Accentibus lib.

Both these authors are to be found in the Grammaticæ Latinæ Auctores Antiqui of Putschius. (Hanov. 1605.) See coll. 2482 and 1289.

this subject, take very decidedly the same view. While, therefore, it may well become me to say—

> Non nostrum—tantas componere lites.
> Not ours to reconcile so great a strife—

still—as, in using the words, I must make my choice, and use each word in a fixed and uniform sense—I can only take that which commends itself to my own judgment; and I may as well state, once for all, that I understand by *thesis* and *arsis* that which corresponds to the *fall* and *rise* of the foot or time-beater. I would express the same things in English by the words *heavy* and *light.** And this quality in syllables, which has reference to the difference between *heavy* and *light*, I would call *poise.*

"In this view, and in the use of these terms, I follow the ablest writer on these subjects that I have ever yet met with. This was a gentleman named Joshua Steele, who wrote during the last century a book entitled 'Prosodia Rationalis' (of which the first edition seems to have been published in 1775, and the second, of which I have a copy, in 1779). This writer was a thorough scientific and practical musician, with a very nice and practised ear. He was also well acquainted with Greek and Latin authors,—whom he freely quotes in his work. The form of that work did not much commend it to general readers; so that it seemed to fall into general neglect, till my father met with it. He derived from it very great assistance; which he was always ready to acknowledge: so that, both in his public lectures and in his private conversation, he was in the habit of mentioning it continually; and that with very high commendation.

"Steele continually makes this threefold distinction between *quantity*, *accent*, and *poise.* Indeed, great part of his work is occupied with establishing and illustrating that threefold distinction.

"In addition, then, to the qualities of—

"1. *Quantity*, and 2. *Accent*, which I have already spoken of, I must now add—

"3. *Poise*—which has reference to the alternation of *thesis* and *arsis*, or *heavy* and *light.* Adopting a notation first used, I believe, by Steele, I would denote *heavy* by △, and *light* by ∴, placed under the respective syllables.

"Now it appears from an anatomical examination of the larynx, and from experiments and observations as to the action of that delicate and

* Thus in the line—

> "Man, on the dubious waves of error toss'd,"

I should call the first, fourth, sixth, eighth, and tenth syllables *heavy*, or in *thesis* and the other syllables *light*, or in *arsis.*

This would agree with Aristeides Quintilianus, who says:—

"'Ἴαμβος, ἐξ ἡμισείας ἄρσεως καὶ διπλασίου θέσεως. Τροχαῖος ἐκ διπλασίου θέσεως καὶ βραχείας ἄρσεως.—De Musica, p. 37.

And with Baccheius:—

"'Ἴαμβος σύγκειται ἐκ βραχέος καὶ μακροῦ χρόνου. ἄρχεται δ' ἀπὸ ἄσεως. οἷον, Θεοῦ Χορεῖος συνέστηκε δὲ ἐκ μακροῦ καὶ βραχέος χρόνου. ἄρχεται δ' ἀπὸ θέσεως. οἷον, πῶλος. —Introd. Artis Musicæ, p. 25.

I refer to both these authors, as I find them in the Antiquæ Musicæ Auctores Septem of Meibomius.—(Amstel, 1652.)

wonderful part of the mechanism of the human body, that this alternation and distinction of *heavy* and *light* is (from the very structure and action of the organs of voice) inherent in all spoken language. There is, and must be, an action and reaction regularly going on, which is the foundation of all measure in speech; and which serves so to regulate our utterance, whether in reading, public speaking, or common conversation,—that all spoken language may be divided into musical bars, which have their regular and proper beginning and ending. There is a *measure* in speech, marked out and defined by a regular succession of action and reaction in the organs of voice, just as really and truly as there is in music. Now, in the action of the heart or beating of the pulse (and also in the ordinary process of respiration), the law of health is *regularity:*—so that the pulse *beats time:* and, when that regularity of action is disturbed, the physician immediately recognises a symptom of disease;—a fact which did not escape the observation of Shakespeare; for he makes Hamlet say—

> '"My pulse, as yours, doth *temperately keep time*
> And makes *as healthful music.*'

So also in walking—whether quickly or slowly—we naturally keep time (so that a whole party can, and do, comfortably walk together, and keep step with step); and if we see a man walking irregularly, and not keeping time, we at once begin to think there is something the matter with him. Thus it is also in speaking or reading. The Law of Nature enjoins regular time-keeping—a regular measured alternation of heavy and light. And if we violate this law, and invert the process—so that the alternation proceed from light to heavy—the effect would be offensive and strange (even to those who could not tell why). And if the law be broken in regard to the regularity of the alternation, stammering and stuttering will be the almost inevitable consequence.*

"I am not here going to explain the anatomical mechanism, and its action, upon which this regular alternation depends. That would require

* "On this point, the following remarkable passage occurs in Steele's 'Prosodia Rationalis;' which is, to my mind, one of the most remarkable proofs of the accurate observation and penetrating judgment of the writer that can be found in the whole volume:—

"'The dislocated order of the POISE (if any one could pronounce so) would give pain to an audience.

"'People who stutter pronounce partly in this latter manner; but it is notorious, when such persons sing, they never hesitate or stutter; whence it may be supposed, the most easy and effectual method of curing them would be to accustom them to beat time to their reading and common discourse, by which means they might learn to speak in just time to the proper measure of their words and phrases. For it should seem, the cause of their hesitation and stuttering arises from some inaptitude to fall in immediately with the *rhythmical pulsation* or *poise* befitting their words; but which, in singing, they are enabled to do by the additional influence of the *diastematic melody*, wherein the CADENCES are more certainly pointed out than even in poetry, or any language, without additional music.'

"The principle *here* so clearly enunciated by anticipation, as the result of scientific observation and reasoning, had been discovered, adopted, and acted upon by my father in the cure of impediments, before he had ever heard of Steele's name; and it was pursued by him, with great success, to the end of his life."

a lecture of itself. But I must urge upon your attention the importance of keeping in remembrance the threefold distinction to which I have referred. It is highly important in various points of view. It is important in connection with all scientific and judicious instruction as to the management of the voice; and in correcting various defects into which public speakers are liable to fall.

"In short, without continual reference to the distinct nature of *Quantity*, *Accent*, and *Poise*, we cannot explain the phenomena of spoken language. But when we are clear upon these points we may go on to the consideration of other points, important in their place, such as *force* and *loudness* (between which also a distinction must be noted), and the different ways in which *emphasis* may be expressed.

"And *here* I would also observe, that the threefold distinction I have insisted on is well worthy of the attention of the classical scholar. We all know that the subject of the classical metres is one of great difficulty. Whether we shall ever be able so to understand it, as to enter fully into the harmony and beauty of the versification, and especially the lyrical versification, of Greece and Rome, may be greatly doubted. The accounts of the Greek metres which have come down to our times, are (as is well known) derived mainly from the writers of the Alexandrian school. That these, apart from the labours and researches of modern scholars, would afford us very little satisfaction, is, I believe, admitted by all who have looked into the subject. And, with regard to other departments of their labours, we all know that, while the Alexandrian grammarians have transmitted to us a vast amount of useful information, of which we are very glad to avail ourselves, yet we cannot follow them implicitly as guides. We did not begin to have clear and enlarged views of the Greek language, or to make much real progress in the knowledge of it, till we began to shake off their trammels, and to use their materials with independence of judgment, and with far deeper insight into the philosophy of language than they ever possessed. If we have found this to be the case, in regard to the principles of grammar, and the knowledge of the language in general, may it not be fairly assumed that we must pursue a similar process in regard to what they have left us on the subject of prosody? We may gladly make use of all the information which they have transmitted to us. But, before we can be prepared fully to understand what we find in their writings, or to judge how far to receive, and how far to correct or reject, their principles and conclusions, does it not seem necessary to call to our aid the discoveries of modern science, that we may investigate the true principles of all spoken language? And is it not evident, that this can be done with immense advantage, by investigating those principles, in the first instance, with reference to a living language—with reference to our own mother tongue? for, if we take this course, we can bring very many questions to the test of observation and experiment, which (if taken up in reference to a dead language) would inevitably be matters of mere speculation. But, with the help of such experiments and observations, we may be enabled clearly to discern what must, from the very conformation and action of our vocal and enunciative organs, be common to all languages. And thus alone

can we expect to be enabled rightly to understand, and duly to use, and wisely to correct, what ancient authors have handed down to our times.

"And here I would more particularly observe, that, while learned authors have written with much erudition and with much ability, to point out the distinction between accent and quantity; it is not probable —I think I may say it is not possible—that they should lead us to any truly satisfactory conclusions, so long as they seem themselves to be in darkness and confusion as to that threefold distinction on which I have already insisted. I will not venture upon the question, whether or no the view which has been taken of the nature of *accent* be the true and correct one. I am not desirous of entering into controversy on that point. But I cannot understand how it is possible for us to be in a right position to enter upon that inquiry until we have disentangled ourselves from that confusion which has resulted, and which must result, from using the one word *accent* to denote two things which are essentially distinct. We must, I think, distinguish between *accent* and *poise*, as well as between *accent* and *quantity:* we must, in short, distinguish *poise* from both *accent* and *quantity*, before we can have the whole question fairly before us.

"But if these distinctions were clearly understood, and kept continually in view, as Joshua Steele keeps them in view; if it were seen that these distinctions are involved in the very nature of all spoken language—that they result from the structure and action of the organs of voice; and that they lie at the foundation of the measure and melody of all verse; then I think that some of our young and aspiring scholars, who are yet in the vigour of their years, might apply themselves with great advantage to a more thorough investigation of the Classical Metres than has yet been accomplished. And I am persuaded that, in studying the science of Elocution, with reference first of all to a living language, they would be enabled to discover principles which would lead them to a simple and natural solution of some of the anomalies of the Homeric versification;* in regard to which some of the explanations which have been attempted seem little better than guesses, which do not rest upon clear and definite principles. I therefore earnestly and confidently invite the attention of men of science, and men of literature, to the system which I endeavour to explain, and to the principles which I propound, as the foundation of that system of instruction which I pursue."

Convinced as I am of the soundness of the views held by Mr. Thelwall, and so learnedly supported by him in the lecture from which I have just given an extract, I have always, you may have possibly remarked, refrained from ever using the term *accent* in the sense of

* "Suppose, for instance, that careful observation should detect the continual use of *a Digamma* in our language. If it could be shown that the formation of such an element is involved, of necessity, in the natural action of the organs of voice, in passing from one vowel to another; and that this element is *naturally* an element of quantity, of which *the tendency* is, to convert the preceding vowel into a diphthong; would not this go far to help us in thoroughly understanding and appreciating the force of the Digamma in the versification of Homer?"

inflection of the voice. No terms can better define what are commonly called accented and unaccented syllables or words than those of *heavy* and *light;* for there is or should be always a decided *weight* of the voice on the former that makes them heavy, and a corresponding *lightness* of the voice on the latter, that keep up together this alternation of *thesis* and *arsis.* Now as I said in one of my earlier lectures, the ligaments of the larynx or vocal cords (*cordæ vocales*) are acted upon in different ways, by various minute muscles of wonderful delicacy, connected with the several cartilages I then enumerated. You will remember how I then explained that they must be brought into a certain position in order to produce sound or voice at all; for in the ordinary state (when we are not desiring or attempting to speak) the air passes in and out of the lungs through the vocal cords without producing any sound whatever in a state of health. But when these vocal cords have been brought into the vocalising position, their precise relation to each, and to the breath which passes between them, must be so modified as to produce all the varieties of high and low in the musical scale, as I have already stated, at greater length, and this seems to be effected chiefly at least by contracting or expanding, and so delicately modifying the size of the aperture. Now it is by a *regular action* and *reaction* that these marvellous vocal cords produce and keep up that alternation which is so well termed *poise*, or that regular succession of the *heavy* and the *light*, which is the foundation of all fluency and measure in speech, as well as in song. This, then, is produced by a slight but decided action between the thyroid and cricoid cartilages, which occasions an alternate tension and relaxation of the vocal cords.

You will find that in many careful and elaborate works on the anatomy and physiological functions of the larynx, this most important action and reaction is overlooked, and it is only comparatively recently that attention has been directed to it, especially by those who have given their attention to the cure of stammering, and the removal of other impediments of speech. The truth is that *poise*, or the regular alternation of heavy and light, has until the last thirty years been almost entirely forgotten, alike by physiologists and the great majority of the practical teachers of Elocution, as well as by those who have written works on the subject. The natural consequence was that in considering the structure and physiology of the larynx, no notice whatever was taken of the mechanism and action by means of which this alternation is produced; and yet without due attention to this point, the most accurate and scientific anatomist and physiologist will not be able to explain satisfactorily the other functions of the larynx. We ought to have, and indeed must have, clearly before our minds, all the several functions of that most wonderful, complex, and important organ to the human race, and the various phenomena which have to be accounted for, before we can be prepared to investigate its various parts and the special action of each, by means of which the various functions are performed, and each of the phenomena produced. Without these distinctions being carefully borne in mind, we may possibly attempt to explain one function, by reference to the means which are really

employed to carry on another, and hence all kinds of mistakes may arise.

Now, that such regular alternate action and reaction is in fact continually going on, may indeed be felt distinctly with the finger, if you place it just between the thyroid and cricoid cartilages. Indeed, as Mr. Thelwall truly said on the occasion I alluded to, this is wholly "distinct from, and independent of, the varieties of loud and soft, forcible and feeble, high and low in the musical scale, and long and short in regard to the relative quantity of the syllables which form a bar in music or a foot in verse: it continues to take place in the absence of sonorous vibration, when the voice is hushed down to a mere whisper. Hence, in the nature of things *poise*, or the alternation of *heavy* and *light* (*thesis* and *arsis*), must be essentially distinct from *acute* and *grave*, *long* and *short*, *loud* and *soft*. Insomuch that the *heavy* syllable may be either *long* or *short*, *acute* or *grave;* nay, although, *cæteris paribus*, the *heavy* syllable is more forcible than the *light*, and, therefore, *forcible* might be more naturally confounded with *heavy* than *acute* or *long;* yet these are really distinct—insomuch that, in the almost imperceptible interval between a light syllable and the heavy one which naturally follows it in the succeeding bar, the voice might drop from its loudest elevation to a mere whisper, and yet the whispered syllable would still retain its *proper poise*—it would still be *heavy*."

Many persons naturally carry out this poise admirably in delivery without ever having had any instruction in Elocution, especially those persons who are possessed of strong feelings, lively imaginations, and warm temperament, and particularly when they are speaking in public, or reading aloud any powerful descriptive or dramatic passage. Others, on the contrary, who are of cold, lethargic, unimpassioned temperament, or languid health, allow only the slightest amount of range of action and reaction to be perceptible, and hence the *poise* is inadequately maintained, and the delivery in reading or speaking is poor, tame, and feeble, void of all proper expression, and often accompanied with a tendency to stammer or stutter. Indeed some of the worst cases of impediments of speech among the pupils who have come to me for their removal, I have found to arise chiefly from an almost total neglect from childhood of this important function of the larynx in properly carrying out its action and reaction or poise. The aim of the skilled and experienced instructor in elocution should be in all cases, but especially such as I have mentioned last, to show the pupil, by his own practical illustration first, and then by the pupil carefully following out his instructions, how the larynx can best be made to exercise the functions of action and reaction effectively, and so properly carry out the poise, without which all delivery must be ineffective, and neither poetry, blank verse, nor any other kind of rhythmical structure can be rightly rendered, or proper time in reading such compositions truly observed. In fact, all English verse is constructed, and must be pronounced, with a regular succession and alternation of *heavy* and *light* syllables. No *heavy* sounds can *successively* follow each other without a slight pause occurring between them, the *time* of which *might* serve for the sound of a light syllable.

Let us take the following signs, which my predecessor here used for his pupils in the exercises which he made them go through in illustrating the doctrine of the poise. This mark △ shall signify the *heavy* syllables, this ∴ the *light* syllables, while an *omitted heavy* syllable we will indicate by this mark ●, and an *omitted light* syllable by this ○, and a vertical line | shall be our time measurer, and separate the verse into its proper bars. As I have said already, the natural order of verse, and of its harmonious rendering in delivery, is from action to reaction, or from pulsation to remission, that is, from *heavy* to *light*. It is certain that the first bar of every line in poetry must have *one* syllable in thesis, or a *heavy* syllable, and though it may be followed by two or more in arsis, or *light* syllables (and perhaps, for the sake of simplicity and uniformity, we had better henceforth speak only of syllables which are *heavy* and those which are *light*), yet it is equally certain that *two heavy* syllables cannot be contained in *one* bar. That which is called in poetry common measure, consists of bars of which each begins with a heavy syllable and ends with a light one, as the following illustration from an old poet of the seventeenth century will show us :—

Wit's per-	fection,	Beauty's	wonder
△ ∴	△ ∴	△ ∴	△ ∴
Nature's	pride, the	Graces'	Treasure.
△ ∴	△ ∴	△ ∴	△ ∴

Triple measure is so called because it consists of three syllables in each bar, of which the first is *heavy*, and the two that follow in succession light. A well-known couplet from Dryden's "Alexander's Feast" will supply us with a good illustration—

The	princes ap-	plaud with a	furious	joy
●○ ∴	△ ∴ ∴	△ ∴ ∴	△ ∴ ∴	△ ○ ○
And the	king seized a	flambeau with	zeal to de-	stroy
● ∴ ∴	△ ∴ ∴	△ ∴ ∴	△ ∴ ∴	△ ○○

You will often find that a very pleasing and melodious variety of rhythm is introduced by artistically uniting *common* with *triple* measure, as well as by the judicious introduction of what are termed *imperfect* measures. Now in reading these imperfect measures, as they are called, remember that *pauses* (of which I shall have to speak more fully hereafter) must compensate or make up the time, which the *full* measure requires, for do not forget that *pause* is just as much an element of rhythm as sound; and bear in mind, also, that when you are reading aloud poetry of which the accurate conveyance in delivery requires the observance of rhetorical pauses, such pauses must occupy the full time of the regular measure—that is to say, every heavy syllable must be followed by either a light syllable or the time of one, and every light syllable must either be preceded by a heavy syllable, or else the time of the omitted syllable must be compensated for by a *pause*. Let us take these lines in illustration of examples of pause, and of imperfect measures :—

Ye	airy	sprites		who	oft as	fancy	calls
● ∴	△ ∴	△ ○	● ○	△ ○	△ ∴	△ ∴	△ ○
O	thou		that	with sur-	passing	glory	crowned
△ ○	△ ○	● ○	△ ○	● ∴ ∴	△ ∴	△ ∴	△ ○
O	dark	dark	dark	a-	mid the	blaze of	noon
△ ○	△ ○	△ ○	△ ○	∴	△ ∴	△ ∴	△ ○
Covering the		beach	and	blackening		all the	strand.
△ . .. ∴		△ ○	● ∴	△ ...		△ ∴	△ ○

In pronouncing certain important or *rhetorical* words, as they are sometimes termed—that is to say, the words with which the rhetorician desires to make the most impression on his auditors—the *heavy* and *light* percussion may, as Mr. Bell, a well-known teacher of Elocution in Dublin, truly remarks, take place not unfrequently on *one* syllable; the time of the simple sound being, as it were, distinguished and extended by a connected kind of swell and fall of the voice, as thus:—

Hail		holy	light	offspring of	heaven	first-	born
△ ∴	● ○	△ ∴	△ ○	△ .. .	△ ∴	△ ∴	△ ∴

Brought	Death	into the	world	and	all our	woe
△ ○	△ ∴	△ . ..	△ ○	● ∴	△ ∴	△ ∴

Oh		that this	too	too	solid	flesh	would	melt
△ ∴	● ○	△ ∴	△ ∴	△ ∴	△ ∴	△ ○	● ∴	△ ∴

The number of measures in a line, either caused by *sound* or *pause*, is immaterial, so that the *time* of each is regularly preserved. You will also have noticed that the weight of the voice in reading these illustrations has varied much in point of degree as it pronounced the heavy syllables of the words. As a general rule, I may remark that a greater degree of weight is given by the percussion of the voice on the heavy syllables of *nouns* and *verbs* than on the other words in a sentence, as they are usually the most important. Indeed the latter must always be considered as a rhetorical word; for it is in fact what its origin (*verbum*) imports, *the* word of the sentence, or that which (to quote from Archbishop Trench's admirable book "On the Study of Words") constitutes, as it were, the *soul* of the sentence, and gives it all its power and vitality.

Sheridan in his third lecture alludes to one fault which he says was very common in his day among public speakers, and more especially among actors on the stage, and that was making light syllables improperly heavy, so that such persons, for instance, instead of saying "horror, nature,
△ ∴ △ ∴
delightful, forgiveness," as they ought to do, would pronounce the
∴ △ ∴ ∴ △ ∴
words thus—"horror, nature, delightful, forgiveness," thereby im-
△ △ △ △ △ △ △ △ △ △
properly making every syllable heavy. He asserts that in his time

(1766), the chief fault of theatrical pronunciation consisted in this; and adds that, in his opinion, there can hardly be a greater fault in pronunciation, for it is an offence against the very constitution of our language. Has this fault ceased to exist among our present preachers, speakers, or readers, or has it altogether passed away from our modern actors and actresses?

All persons, says Sheridan, who are tolerably well educated, and pronounce English words properly, of course lay this weight (or *accent*, as he and all other writers before Steele's time termed this percussion of the voice) properly and on the right syllables and words, and do not use it when it ought not to be employed; and in conversation no faults of this nature are commonly observable. But many, when they come to read or speak in public, begin at once to transgress the rules of poise as well as quantity, and light syllables are made heavy and short vowels long. This arises from a mistaken notion, entertained by some, that words are rendered more distinct to a large assembly by making all the syllables of words heavy, and all the vowels that are short more or less improperly long; and some would seem to think that it adds to the solemnity and impressiveness of a sermon, speech, or recitation, if everything is made different from what it properly ought to be and usually is in private discourse. The elements of poise and quantity may be intensified according to the strength of the emotion we have to express, and the size of the area we have to fill with the voice, but never violated by making light syllables heavy, and short syllables long. Any error in this respect at once gives an artificial air to language so delivered in public; inasmuch as it differs from the usual, and what is called natural, manner of utterance, and is on that account, of all others, to be avoided most by public speakers, whose business it is industriously to conceal all appearance of art; and especially should this be avoided by actors and actresses, whose very office it is, in Shakespeare's phrase, "to hold as 'twere the mirror up to nature." If any one, says Sheridan, pronounces the words "fortune, encroachment, conjecture, grati-

△ ∴ ∴ △ ∴ ∴ △ ∴ △ ∴

tude, to-morrow, happiness, patience," as "fortune, encroachment, con

∴ ∴△ ∴ △∴ ∴△ ∴ △ △ △ △ △ △

jecture, gratitude, to-morrow, happiness, patience," he does not use

△ △ △△△ △△ △ △△ △ △ △

words, at least English words, but disjointed syllables; and yet this is an error into which many persons fall when they desire to speak with what they think to be becoming gravity and solemnity; and all this is done for want of knowing in what true solemnity of delivery consists, which, though it may demand in point of time a slower utterance than usual, yet requires that the same proportion, as regards poise and quantity, be observed on the syllables, as is the case in musical notes in an air which, however, may be played or sung in quicker or in slower time. The true rule, and the only one, in my opinion, consistent with good taste, is for all public speakers who can pronounce English properly to lay the weight of the voice always on the same syllable, and the same letters of the syllable, which they would in ordinary discourse, and to

take special care that they do not lay any weight or stress upon any other syllable, unless there be a reason for it, as when we desire to suggest an antithesis; as, for instance, when I say, "This is *my* book," implying not yours or any other person's book, or, "and when you have read it put it *on* the table," meaning, "and not under the table." This is a rule so plain, simple, and easy to be remembered, that nothing but affectation, or bad habits contracted from imitating others, can prevent its always being observed and properly carried out. And yet the want of knowing or attending to this rule is one of the chief sources of that artificial mode of reading and speaking in public which is so often observed, and which is so justly complained of by persons of refined ear and cultivated taste.

On the whole, it may be said that there are few points in our language so well settled as the question on what syllables in words the weight or stress should be thrown. But still there are, it is true, some few words that have occasioned disputes as to what syllable should receive the stress or weight of the voice; and of course, where reasonable doubt exists, every man is at liberty to choose the mode of pronunciation which seems to him the best; and in giving the preference, the ear ought, beyond all doubt, to be consulted as to that which is the most euphonious mode of pronunciation.

It will be perceived, from what I have already said, how close is the analogy between the rhythm of speech and that of song; and in the rhythmical illustrations which I have given of the former, it will be seen that the principle on which they are divided into bars is essentially the same as in the latter. In music, the strong accent, also called the down-beat, always falls immediately after the *bar-line;* and if we take any melody, and desire to mark the accents or down-beats, we must draw a bar-line before each strong or down-beat of the melody. Thus, whether we sing a fine song, play a grand piece, recite a beautiful poem, or deliver an impassioned oration, the rendering of all will fall naturally into bars, and time may be marked and beaten to them all on the same principle; and whenever the true orator uses gesture, he does it unconsciously and automatically, on this very principle.

In Mr. Herbert Spencer's third edition of his "System of Synthetic Philosophy," * there is a most interesting chapter in the first volume entitled "The Rhythm of Motion," the whole of which will well repay the most attentive perusal. But there is one passage in it, at p. 265, bearing so closely upon the subject of this lecture, that I cannot refrain from giving you the quotation at length. Mr. Spencer says:—

"A much more conspicuous rhythm, having longer waves, is seen during the outflow of emotion into poetry, music, and dancing. The current of mental energy that shows itself in these modes of bodily action is not continuous, but falls into a succession of pulses. . . . . Poetry is a form of speech which results when the emphasis is regularly recurrent; that is, when the muscular effort of pronunciation has definite periods

* Williams & Norgate, London.

of greater and less intensity—periods that are complicated with others of like nature answering to the successive verses. Music in still more various ways exemplifies the law. There are recurring bars in each of which there is a primary and a secondary beat. There is the alternate increase and decrease of muscular strain implied by the ascents and descents to the higher and lower notes, ascents and descents composed of smaller waves, breaking the rises and falls of the larger ones in a mode peculiar to each melody. And then we have further the alternation of *piano* and *forte* passages. That these several kinds of rhythm characterising æsthetic expression are not, in the common sense of the word, artificial, but are intenser forms of an undulatory movement, habitually generated by feeling in its bodily discharge, is shown by the fact *that they are all traceable in ordinary speech; which in every sentence has its primary and secondary emphasis*, and its cadence, containing its chief rise and fall, complicated with subordinate rises and falls, and which is accompanied by a more or less oscillatory action of the limbs when the emotion is great."

The whole of this admirable chapter is well worthy the closest study, and abounds in materials for thought and reflection.

As an exercise in the art of acquiring and properly maintaining poise, or the distinction between words or syllables which are *heavy* and those which are *light* when reading poetry or prose, I append the following Illustrations, selected from a very useful little manual by Mr. R. G. Parker, entitled "Progressive Exercises in Rhetorical Reading." *

Illustrations for Practice.

HOHENLINDEN.

𝄾 On	Linden	𝄾𝄾	when the	sun was	low
△ ∴	△ ∴	△ ∴	△ ∴	△ ∴	△ ∴
𝄾 All	bloodless	𝄾𝄾	lay the un-	trodden	snow
△ ∴	△ ∴	△ ∴	△ ∴ ∴	△ ∴	△ ∴
𝄾𝄾	𝄾And	dark as	winter	𝄾 was the	flow
	△ ∴	△ ∴	△ ∴	△ ∴ ∴	△ ∴
𝄾 Of	Iser	rolling	rapidly.	𝄾𝄾	𝄾𝄾
△ ∴	△ ∴	△ ∴	△ ∴ ∴		
𝄾 But	Linden	𝄾𝄾	saw an-	other	sight
△ ∴	△ ∴		△ ∴	△ ∴	△ ∴
When the	drum	beat	𝄾 at	dead of	night
△ ∴	△ ∴	△ ∴	△ ∴	△ ∴	△ ∴
𝄾 Com-	manding	fires of	death	𝄾 to	light
△ ∴	△ ∴	△ ∴	△ ∴	△ ∴	△ ∴
𝄾 The	darkness	𝄾 of her	scenery.	𝄾𝄾	𝄾𝄾
△ ∴	△ ∴	△ ∴ ∴	△ ∴ ∴		

* Allman, 463 Oxford Street, price 1s.

𝄾 By	torch and	trumpet	𝄾𝄾	fast ar-	rayed
△∴	△ ∴	△ ∴		△ ∴	△∴
Each	horseman	drew his	battle	blade	𝄾𝄾
△∴	△ ∴	△ ∴	△∴	△∴	
𝄾 And	furious	𝄾𝄾	every	charger	neighed
△ ∴	△∴∴		△∴∴	△ ∴	△ ∴
𝄾 To	join the	dreadful	revelry.	𝄾𝄾	𝄾
△∴	△ ∴	△ ∴	△∴∴		
Then	shook the	hills	𝄾with	thunder	riven
△∴	△ ∴	△∴	△∴	△∴	△∴
Then	rushed the	steed	𝄾 to	battle	driven
△∴	△ ∴ ∴	△∴	△∴	△∴	△∴
𝄾𝄾	𝄾And	louder than the	bolts of	heaven	𝄾𝄾
	△∴	△ ∴ ∴ ∴	△ ∴	△∴	
Far	flashed	𝄾 the	red	𝄾 ar-	tillery.	𝄾𝄾	𝄾𝄾
△∴	△∴	△∴	△∴	△∴	△∴∴		
𝄾And	redder	yet	𝄾 those	fires shall	glow
△∴	△∴	△∴	△∴	△ ∴	△∴
𝄾 On	Linden's	hills of	blood-stained	snow	𝄾𝄾
△∴	△ ∴	△∴	△ ∴	△∴	
𝄾 And	darker	yet	𝄾 shall	be the	flow
△∴	△∴	△∴	△ ∴	△∴	△∴
𝄾 Of	Iser	rolling	rapidly.	𝄾𝄾	𝄾𝄾
△∴	△∴	△∴	△∴∴		
𝄾 'Tis	morn	𝄾𝄾	𝄾 but	scarce	yon	lurid	sun
△∴	△∴		△∴	△∴	△∴	△∴	△∴
𝄾 Can	pierce the	war-clouds	rolling	dun	𝄾𝄾
△∴	△ ∴	△ ∴	∴∴	△∴	
𝄾 Where	furious	Frank	𝄾 and	fiery	Hun
△ ∴	△∴∴	△∴	△∴	△∴∴	△∴
𝄾𝄾	Shout in their	sulphurous	canopy.	𝄾𝄾	𝄾𝄾
	△ ∴ ∴	△∴∴	△∴∴		
𝄾 The	combat	deepens	𝄾𝄾	𝄾𝄾	On	𝄾 ye	brave
△∴	△∴	△ ∴			△∴	△∴	△∴
𝄾 Who	rush to	glory	𝄾𝄾	𝄾 or the	grave	𝄾𝄾	𝄾𝄾
△∴	△ ∴	△∴		△∴∴	△∴		
Wave	𝄾𝄾	Munich	𝄾𝄾	all thy	banners	wave	𝄾𝄾
△∴		△∴		△ ∴	△∴	△∴	
𝄾 And	charge	𝄾 with	all	𝄾 thy	chivalry.	𝄾𝄾	𝄾𝄾
△∴	△∴	△∴	△∴	△∴	△∴∴		
Few	few shall	part	where	many	meet	𝄾𝄾	𝄾𝄾
△∴	△∴	△∴	△∴	△∴	△∴		

𝄾 The	snow	𝄾 shall be their	winding	sheet	𝄾𝄾	
△ ∴	△∴	△ ∴ ∴ ∴	△ ∴	△∴		
𝄾 And	every	turf	𝄾 be-	neath their	feet	
△ ∴	△∴∴	△∴	△∴	△ ∴	△∴	
𝄾 Shall	be a	soldier's	sepulchre	𝄾𝄾	𝄾𝄾	
△ ∴	∴△	△ ∴	△∴ ∴			

2.

[The pupil will observe that prose as well as poetry is made up of similar measures of speech. The only difference *in sound*, between poetry and prose, is that poetry or verse consists of a regular succession of similar measures, which produce an harmonious impression on the ear; while in prose the different kinds of measure occur promiscuously without any regular succession. The following example affords an instance of prose divided off into measures.]

REVELATIONS, CHAP. V. 11.

And I be-	held	𝄾 and I	heard the	voice of	many	angels
△ ∴ ∴	△∴	△ ∴ ∴	△ ∴	△ ∴	△∴	△∴
round a-	bout the	throne	𝄾 and the	beasts	𝄾 and the	elders
△ ∴	△ ∴	△∴	△ ∴ ∴	△ ∴	△ ∴ ∴	𝄾∴
𝄾𝄾	𝄾 and the	number of them	𝄾 was	ten 𝄾	thousand	times
	△ ∴ ∴	△ ∴ ∴ △	△ ∴	△∴	△ ∴	△∴
ten 𝄾	thousand	𝄾 and	thousands of	thousands	𝄾𝄾	Saying with
△∴	△ ∴	△∴	△ ∴ ∴	△ ∴		△ ∴ ∴
a	loud	voice	𝄾𝄾	Worthy is the	Lamb that was	slain 𝄾	𝄾 to
∴	△∴	△∴		△ ∴ ∴ ∴	△ ∴ ∴	△∴	△∴
re-	ceive	power	𝄾 and	riches	𝄾 and	wisdom	𝄾 and
∴	△∴	△ ∴	△ ∴	△∴	△∴	△ ∴	△∴
strength	𝄾 and	honour	𝄾 and	glory	𝄾 and	blessing.	
△ ∴	△∴	△ ∴	△∴	△∴	△∴	△ ∴	

3.

[In the following extracts the marks of the accented and unaccented syllables are omitted, but the bars and rests are retained. The usual punctuation is also restored]

PART OF THE NINTH CHAPTER OF ST. JOHN.

And as | Jesus | passed | by, 𝄾 | 𝄾 he | saw a | man which was | blind from his | birth. | 𝄾𝄾 | 𝄾𝄾 | And his dis- | ciples | asked him, | saying, | Master, | who did | sin, | 𝄾 this | man | 𝄾 or his | parents, | that he was | born 𝄾 | blind? | 𝄾𝄾 | 𝄾𝄾 | Jesus | answered, | Neither hath this | man | sinned | nor his | parents : | 𝄾𝄾 | but that the | works of | God | 𝄾 should be | made 𝄾 | manifest in | him. 𝄾𝄾 | 𝄾𝄾 | I must | work the | works of | him that | sent me, | while it is | day; | 𝄾𝄾 | 𝄾 the | night | cometh | 𝄾 when | no 𝄾 | man | can 𝄾 | work. 𝄾 | 𝄾𝄾 | 𝄾𝄾 | 𝄾 As | long | 𝄾 as | I am in the | world, 𝄾 | I | am the | light | 𝄾 of the | world. | 𝄾𝄾 | 𝄾𝄾 | When he had | thus 𝄾 |

spoken, | ⁊ he | spat on the | ground, ⁊ | ⁊ and | made | clay | ⁊ of the | spittle, | and he a- | nointed the | eyes ⁊ | ⁊ of the | blind | man | ⁊ with the | clay, ⁊ | ⁊ and | said unto him, | Go, ⁊ | wash in the | pool of | Siloam, | ⁊ ⁊ | (which is, by in- | terpre- | tation, | Sent,) | ⁊ ⁊ | ⁊ ⁊ | ⁊ He went his | way, | therefore, | ⁊ and | washed, | ⁊ and | came | seeing. | ⁊ ⁊ | ⁊ ⁊ |

⁊ The | neighbours, | therefore, | ⁊ and | they which be- | fore had | seen him, | that he was | blind, | ⁊ ⁊ | said, ⁊ | Is not | this ⁊ | he that | sat and | begged? | ⁊ ⁊ | ⁊ ⁊ | Some | said, ⁊ | This | is he; | ⁊ ⁊ | others | said, ⁊ | He is | like him: | ⁊ ⁊ | ⁊ but | he said, | ⁊ I | am | he. | ⁊ ⁊ | ⁊ ⁊ | Therefore | said they unto him, | ⁊ ⁊ | How | were thine | eyes | opened? | ⁊ ⁊ | ⁊ ⁊ | ⁊ He | answered and | said, | ⁊ A | man | ⁊ that is | called | Jesus | made | clay, | ⁊ and a- | nointed mine | eyes, | ⁊ and | said unto me, | Go to the | pool of | Siloam, | ⁊ and | wash: ⁊ | ⁊ ⁊ | ⁊ and I | went and | washed, | ⁊ and I re- | ceived | sight. | ⁊ ⁊ | ⁊ ⁊ | Then | said they unto him, | ⁊ ⁊ | Where | is he? | ⁊ ⁊ | ⁊ | He | said, | ⁊ ⁊ | I know not. | ⁊ ⁊ | ⁊ ⁊ |

⁊ They | brought to the | Pharisees | him that a- | fore time | ⁊ was | blind. | ⁊ ⁊ | And it was the | Sabbath | day ⁊ | ⁊ when | Jesus | made the | clay, | ⁊ and | opened his | eyes. | ⁊ ⁊ | Then a- | gain the | Pharisees | also | asked him | how he had re- | ceived his | sight. | ⁊ ⁊ | ⁊ He | said unto | them, | ⁊ He | put ⁊ | clay ⁊ | ⁊ upon mine | eyes, | ⁊ and I | washed | and do | see. | ⁊ ⁊ | ⁊ ⁊ | Therefore said | some of the | Pharisees, | ⁊ This | man is | not of | God, | ⁊ because | ⁊ he | keepeth not the | Sabbath | day. | ⁊ ⁊ | Others | said, ⁊ | How can a | man that is a | sinner | do such | miracles? | ⁊ ⁊ | And there was | ⁊ a di- | vision a- | mong them. | ⁊ ⁊ | ⁊ ⁊ | ⁊ They say | unto the | blind | man a- | gain, ⁊ | ⁊ ⁊ | What | sayest | thou of him? | that he hath | opened thine | eyes? | ⁊ ⁊ | ⁊ He said, ⁊ | He is a | prophet. | ⁊ ⁊ | ⁊ ⁊ |

4.

PSALM CXXXIX.

O | Lord, ⁊ | thou hast | searched me, | ⁊ and | known me. | ⁊ ⁊ | ⁊ ⁊ | ⁊ Thou | knowest my | down | sitting | ⁊ and mine | up- ⁊ | ris- ing; | ⁊ thou | under- | standest my | thoughts | ⁊ a- | far | off. ⁊ | ⁊ | ⁊ ⁊ | Thou | compassest my | path, ⁊ | ⁊ and my | lying | down, ⁊ | and art ac- | quainted with | all my | ways. | ⁊ ⁊ | For there is | not a | word in my | tongue, | ⁊ but | lo, ⁊ | O ⁊ | Lord, | thou ⁊ | knowest it | alto- | gether. | ⁊ ⁊ | ⁊ ⁊ | Thou hast be- | set me | ⁊ be- | hind and be- | fore, ⁊ | ⁊ and | laid thine | hand up- | on me. | ⁊ ⁊ | ⁊ ⁊ | Such ⁊ | knowledge is | too | wonderful for | me: | ⁊ ⁊ | it is | high, ⁊ | ⁊ I | cannot at- | tain unto it. | ⁊ ⁊ | ⁊ ⁊ | Whither shall I | go ⁊ | ⁊ from thy | spirit? | ⁊ ⁊ | ⁊ or | whither shall I | flee from thy | presence? | ⁊ ⁊ | ⁊ ⁊ | If I as- | cend ⁊ | up into | heaven, | ⁊ ⁊ | thou art | there: | ⁊ ⁊ | if I | make my | bed in | hell, | ⁊ be- | hold, ⁊ | thou art | there. | ⁊ ⁊ | ⁊ ⁊ | If I | take the | wings of the | morning, | ⁊ and | dwell in the | uttermost | parts of the | sea: | ⁊ ⁊ | Even |

there | 7 shall thy | hand 7 | lead me, | 7 and thy | right 7 | hand
shall | hold me. | 7 7 | 7 7 | If I | say, | Surely the | darkness shall |
cover me: | 7 7 | even the | night 7 | 7 shall be | light a- | bout me: |
7 7 | Yea, | 7 the darkness | hideth not from | thee: | 7 7 | but the |
night | shineth as the | day: | 7 7 | 7 the | darkness | and the |
light 7 | 7 are | both a- | like | 7 to | thee. | 7 7 | 7 7 |

5.

MARCO BOZZARIS.

7 At | midnight, | 7 7 | in his | guarded | tent, 7 |
7 The | Turk | 7 was | dreaming | 7 of the | hour, |
7 When | Greece, | 7 her | knee in | suppliance | bent, 7 |
7 Should | tremble | 7 at his | power; |
7 7 | 7 In | dreams, | 7 through | camp and | court, 7 | 7 he | bore 7 |
7 The | trophies | 7 of a | conqueror. |
In | dreams, | 7 his | song of | triumph | heard; | 7 7 | 7 7 |
Then 7 | wore his | monarch's | signet | ring, | 7 7 |
Then 7 | press'd that | monarch's | throne, | 7 7 | 7 a | King; 7 | 7 7 |
7 As | wild his | thoughts, 7 | 7 and | gay of | wing, 7 |
7 As | Eden's | garden | bird. 7 | 7 7 | 7 7 |

7 At | midnight, | 7 in the | forest- | shades, | 7 7 |
7 Boz- | zaris | ranged his | Suliote | band, | 7 7 |
True | 7 as the | steel | 7 of their | tried | blades, |
Heroes | 7 in | heart and | hand; | 7 7 | 7 7 |
There had the | Persian's | thousands | stood, 7 |
There | 7 had the | glad 7 | earth 7 | drunk their | blood 7 |
7 | On | old Pla- | tæa's | day: |
7 And | now, 7 | 7 there | breathed that | haunted | air 7 |
The | sons | 7 of | sires who | conquered | there, 7 |
7 With | arm to | strike 7 | 7 and | soul to | dare, |
7 As | quick 7 | 7 7 | 7 as | far as | they. 7 | 7 7 | 7 7 |

7 An | hour pass'd | on; 7 | 7 7 | 7 the | Turk a- | woke: | 7 7 |
That 7 | bright 7 | dream | 7 was his | last; 7 | 7 7 |
7 He | woke, 7 | 7 to | hear his | sentry's shriek, |
7 "To | arms! | 7 they | come! | 7 the | Greek, 7 | 7 the | Greek." 7 |
7 He | woke, to | die | 7 midst | flame and | smoke, 7 |
7 And | shout, and | groan, and | sabre-stroke, 7 |
7 7 | 7 And | death-shots | falling | thick and | fast 7 |
7 As | lightnings | 7 from the | mountain | cloud; 7 | 7 7 |
7 And | heard, 7 | 7 with | voice as | thunder | loud, 7 |
7 Boz- | zaris | cheer his | band; |
7 7 | "Strike 7 | 7 till the | last | armed | foe ex- | pires, 7 | 7 7 |
Strike | 7 7 | 7 for your | altars | 7 and your | fires, 7 | 7 7 |
Strike | 7 for the | green | graves of your | sires, | 7 7 |
God 7 | 7 and your | native | land!" 7 | 7 7 | 7 7 |

They | fought, 7 | 7 like | brave | men, 7 | long and | well, 7 | 7 7 |
7 They | piled that | ground | 7 with | Moslem | slain, 7 |

7 They | conquer'd, | 7 7 | 7 but Boz- | zaris | fell, 7 |
7 7 | Bleeding at | every | vein. 7 | 7 7 | 7 7 |
7 His | few sur- | viving | comrades | 7 7 | saw 7 |
7 His | smile, | 7 when | rang their | proud 7 | hurrah, |
And the | red 7 | field 7 | was | won; 7 | 7 7 |
Then | saw in | death 7 | 7 his | eyelids | close 7 |
Calmly, | as to a | night's re- | pose, 7 |
7 Like | flowers at | set of sun. 7 | 7 7 | 7 7 |

6.

ANTONY'S ORATION OVER CÆSAR'S BODY.

Friends, | 7 7 | Romans, | 7 7 | Countrymen! | 7 7 | Lend me your | ears; | 7 7 | 7 7 |
7 I | come | 7 to | bury | Cæsar, | 7 7 | not to | praise | him. | 7 7 | 7 7 |
7 The | evil, | 7 that | men | do, | lives | after them; | 7 7 |
7 The | good | 7 is | oft in- | terred | 7 with their | bones: | 7 7 |
So let it | be | 7 with | Cæsar! | 7 7 | 7 The | noble | Brutus |
7 Hath | told you, | Cæsar | 7 was am- | bitious. | 7 7 |
If it | were so, | it was a | grievous | fault; | 7 7 |
7 And | grievously | 7 hath | Cæsar | answered it. | 7 7 |
Here, | under | leave of | Brutus | 7 and the | rest, |
7 (For | Brutus | 7 is an | honourable | man, | 7 7 |
So are they | all, 7 | all | honourable | men;) | 7 7 |
Come I | 7 to | speak | 7 in Cæsar's | funeral. | 7 7 | 7 7 |

He was my | friend, | 7 7 | faithful | 7 and | just to me: | 7 7 |
7 But | Brutus | says | he was am- | bitious; | 7 7 |
7 7 | 7 And | Brutus | 7 is an | honourable | man. | 7 7 | 7 7 |
He hath | brought | many | captives | home to | Rome, |
7 Whose | ransoms | 7 did the | general | coffers | fill: | 7 7 | 7 7 |
7 Did | this | 7 in | Cæsar | seem am- | bitious? | 7 7 | 7 7 |
When that the | poor have | cried, | 7 7 | Cæsar hath | wept; | 7 7 | 7 7 |
△ Am- | bition | 7 should be | made of | sterner | stuff. | 7 7 | 7 7 |
7 Yet | Brutus | says | 7 he | was am- | bitious; |
7 7 | 7 And | Brutus | 7 is an | honourable | man. | 7 7 | 7 7 |
7 You | all did | see, | 7 that, | on the | Lupercal, |
7 I | thrice pre- | sented him | 7 a | kingly | crown; |
7 7 | Which he did | thrice | 7 re- | fuse. | 7 7 | 7 Was | this am- | bition? | 7 7 | 7 7 |
7 Yet | Brutus | says | he was am- | bitious; | 7 7 |
7 And | sure, | 7 he | is | 7 an | honourable | man. | 7 7 |

7 7 | 7 I | speak not | 7 to dis- | prove | what | Brutus | spoke; |
7 But | here | I am to | speak | what I do | know. | 7 7 | 7 7 |
7 You | all did | love him | once; | 7 7 | not without | cause: | 7 7 |
What | cause with- | holds you | then, | 7 to | mourn for him? | 7 7 | 7 7 |

O | judgment, | 7 7 | thou art | fled to | brutish | beasts, | 7 7 |
7 And | men | 7 have | lost their | reason! | 7 7 | 7 7 | Bear with me: |
7 7 | 7 My | heart 7 | is in the | coffin | there | 7 with | Cæsar; |
7 7 | And I must | pause 7 | till it | come | back to me. | 7 7 | 7 7 |

7 But | yesterday, | 7 the | word of | Cæsar | might |
7 Have | stood a- | gainst the | world! | 7 7 | now | lies he | there, |
7 7 | 7 And | none | so | poor | 7 to | do him | reverence. | 7 7 | 7 7 |
O | masters! | 7 7 | if I were dis- | pos'd to | stir |
7 Your | hearts and | minds | 7 to | mutiny | and | rage, |
I should do | Brutus | wrong, | 7 and | Cassius | 7 7 | wrong; |
7 7 | Who, | 7 you | all | know, | 7 are | honourable | men. | 7 7 | 7 7 |
7 I | will not | do | them | wrong: | 7 7 | 7 7 | I | rather | choose |
7 To | wrong the | dead, | 7 to | wrong my- | self | 7 and | you, |
Than I will | wrong | such 7 | honourable | men. | 7 7 | 7 7 |

7 But | here's a | parchment | 7 with the | seal of | Cæsar: |
7 I | found it | 7 in his | closet; | 7 7 | 'Tis his | will: | 7 7 |
Let but the | commons | hear | 7 this | testament, | 7 7 |
7 (Which, | pardon me, | 7 I | do not | mean to | read)—
7 7 | And they would | go | 7 and | kiss | dead | Cæsar's | wounds, |
7 And | dip their | napkins | 7 in his | sacred | blood; |
7 7 | Yea, | beg a | hair of him | 7 for | memory, |
7 And | dying, | 7 7 | mention it | within their | wills, |
7 7 | 7 Be- | queathing it | 7 as a | rich 7 | legacy, |
Unto their issue. | 7 7 | 7 7 |

If you have | tears, | 7 pre- | pare to | shed them | now, | 7 7 | 7 7 |
7 You | all do | know | this | mantle: | 7 7 | I re- | member |
7 The | first | time | ever | Cæsar | put it | on; | 7 7 |
'Twas on a | summer's | evening | 7 in his | tent; | 7 7 |
That | day | 7 he | overcame the | Nervii: | 7 7 | 7 7 |
Look, | 7 in | this | place | ran | Cassius' | dagger | through! | 7 7 | 7 7 |
See what a | rent | 7 the | envious | Casca | made: | 7 7 | 7 7 |
Through | this | 7 the | well be- | loved | Brutus | stabbed, | 7 7 |
7 7 | And as he | plucked his | cursed | steel a- | way |
7 7 | Mark 7 | how the | blood of | Cæsar | followed it! | 7 7 | 7 7 |

This | 7 was the | most un- | kindest | cut of | all: |
7 7 | 7 For | when the | noble | Cæsar | saw | him | stab, |
7 In- | gratitude, | 7 more | strong than | traitor's | arms, |
Quite | vanquished him: | 7 7 | then | burst his | mighty | heart; | 7 7 |
And in his | mantle, | 7 7 | muffling up his | face | 7 7 |
Even at the | base of | Pompey's | statue, |

7 7 | 7 (Which | all the | while | ran | blood,) | 7 7 | great | Cæsar | fell. | 7 7 | 7 7 |
O what a | fall | 7 was | there, | 7 my | countrymen! | 7 7 | 7 7 |
Then | I, | 7 and | you, | 7 and | all of us, | fell | down, |
Whilst 7 | bloody | treason | flourished | over us. | 7 7 | 7 7 |
Oh! | now you | weep; | 7 7 | 7 and I per- | ceive | 7 you | feel, |
7 The | dint of | pity; | 7 7 | these | 7 are | gracious | drops, | 7 7 | 7 7 |
Kind | souls; | 7 7 | what | weep you | 7 7 | when you but be- | hold |
7 Our | Cæsar's | vesture | wounded? | 7 7 | 7 7 | Look you | here! | 7 7 | 7 7 |
Here is him- | self, | 7 7 | marr'd | 7 as you | see, | 7 by | traitors. | 7 7 | 7 7 |
Good | friends, | sweet | friends, | 7 7 | let me not | stir you | up |
7 To | such a | sudden | flood of | mutiny. | 7 7 |
7 7 | They that have | done this | deed, | 7 are | honourable: |
7 7 | What | private | griefs | 7 they | have, | 7 a- | las! I | know not, |
7 That | made them | do it: | 7 7 | they are | wise, | 7 and | honourable, |
7 And | will 7 | no | doubt, | 7 with | reason | answer you. | 7 7 | 7 7 |

7 I | come not, | friends, | 7 to | steal away | 7 your | hearts; | 7 7 |
I am | no | orator, | 7 as | Brutus is; |
7 7 | But as you | know me | all, | 7 a | plain | blunt | man, |
7 That | love my | friend; | 7 7 | 7 and | that | they | know | full | well: |
7 That | gave me | public | leave | 7 to | speak of him. | 7 7 | 7 7 |
For I have | neither | wit, | 7 nor | words, | 7 nor | worth, | 7 7 |
Action, | 7 nor | utterance, | 7 nor the | power of | speech, |
7 To | stir | men's | blood. | 7 7 | 7 I only | speak | right | on: | 7 7 |
7 I | tell you | that | 7 which | you yourselves | 7 do | know; |
7 7 | Show you | sweet | Cæsar's | wounds, | 7 7 | poor, | poor | dumb | mouths, |
7 And | bid | them | speak | for me. | 7 7 | 7 7 | But were | I | Brutus, |
7 And | Brutus | Antony, | 7 7 | there were an | Antony |
7 Would | ruffle | up your | spirits, | 7 7 | 7 and | put a | tongue |
7 In | every | wound of | Cæsar, | 7 that should | move |
7 The | stones of | Rome | 7 to | rise in | mutiny. | 7 7 | 7 7 |

The preceding examples, including both poetry and prose, it is thought, will be sufficient to explain the principle embraced in this lesson, entitled the "Measure of Speech." The pupil should endeavour, in all his reading exercises, to form the sentences, whether of poetry or prose, into measures, for the purpose of reading with facility and without fatigue. The pauses or rests which occur in the imperfect measures will afford him an opportunity of taking breath at such intervals, that,

in the words of a modern writer, "Reading will cease to be laborious, and the sense will be rendered clear, as far as it is dependent on the capital point of the distribution of time or measure." The principle explained in this lesson, when well understood and judiciously applied, will make the pupil acquainted with the nature of all the different kinds of versification; for he will perceive that all the varieties of poetry (or verse) are dependent upon the regular succession of the various measures of speech.

On this subject the student may also read with considerable advantage the Lecture on "Vocal Expression," delivered at the Royal Academy of Music by Mr. Charles Lunn, on 17th May 1878.*

* Published by Lucas, Weber, & Co., 84 New Bond Street, price 1s.

LECTURE XV.

Emphasis—Definition of the term—Its use and abuse—Illustrations—Varying Degrees of Emphasis—Selections for Practice—The Use of the Elements of the *Forte* and *Piano* in Elocution, and their varying Degrees—Selections for Practice—The *Slur* in Elocution—Its uses—Illustrations for Practice—Punctuation, Grammatical and Rhetorical—General Rules for Rhetorical Punctuation—Various Requisites in good Delivery—Expression, Attitude, Gesture—Orators of Antiquity—Plutarch's Anecdotes of Demosthenes and Cicero—Suggestions in reference to Attitude and Gesture in Public Speaking—Mistakes to be avoided—Quintilian on Gesture—Mr. Smart's Classification of Gesture—Erasmus Darwin on the Expression of the Emotions.

IN this Lecture I propose touching on several subjects, to all of which attention is necessary in order to speak or read correctly and effectively; and the first of these to which I shall direct your notice in that of Emphasis. What is Emphasis in Elocution? As I understand it, it consists in giving a certain amount of prominence, which may vary greatly in degree, to particular words, clauses, or sometimes, indeed, whole sentences, so as to make them stand out, as it were, in relief, or contradistinction to others, either implied or expressed. Emphasis, judiciously given, points out the precise meaning of a sentence, shows in what manner one idea is connected with or arises out of another, gives point to the several clauses of a sentence, and so conveys to the mind of the hearer, thoroughly and fully, the entire meaning or import of the whole. A long, involved, and complicated sentence may be made to appear perfectly intelligible and perspicuous by the discriminating power of Emphasis. But to do this rightly, it is requisite that the reader should be perfectly acquainted with the exact construction and full meaning of every sentence in the composition he is reading. The eye must be trained to grasp (if I may venture on such an expression) the full meaning of the passage at a glance, and thus the mind will constantly be in advance of the voice. Dr. Enfield, nearly a century ago, most truly remarked that without this habit is thoroughly acquired, it is impossible to give those inflections and modulations of the voice and that variety of Emphasis which nature requires: and it is for want of this previous study, more perhaps than from any other cause, that we so often hear persons read with an improper emphasis, or with *no emphasis* at all, as a modern writer (the Rev. W. Cazalet) openly advo-

cates as a correct mode of reading, but which must end in, and can only be (I quote Dr. Enfield's own words), "stupid monotony."—No doubt much study and pains are requisite in order to acquire in every way an elegant and effective delivery in reading and speaking, and it is only by close attention and constant practice that we can be able with a mere glance of the eye to read any piece with *good emphasis* and discretion. As I said at the close of my last Lecture, *nouns* and *verbs* are almost always emphatical words in a sentence, but, of course, the *degree* of emphasis to be given must depend on the character and nature of the sentence, and is a question of taste and judgment.

Emphasis, acording to Sheridan's definition, discharges in sentences the same kind of office that the stress or weight of the voice does in the syllables of words. As the latter is the link which ties syllables together and forms them into words, so emphasis unites words together and forms them into sentences or members of sentences. As stress or weight dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest, so emphasis ennobles the word on which it is given and presents it in a stronger light to the understanding. It may be said in its several degrees to point out the various degrees of relationship which words, when they are arranged in the form of sentences, bear to each other, and the rank which they hold in the mind. Verse addresses itself to the ear only; emphasis through the ear to the understanding. The necessity of employing emphasis, and more especially of observing proper degrees of emphasis, is so great that the true meaning of sentences cannot be conveyed without it: and, as we shall see, a sentence may have as many different meanings as there are words in it, by varying the place and the degrees of emphasis.

Simple emphasis serves merely to point out the plain, logical meaning of a sentence, and addresses itself to the calm understanding; but when emphasis is accompanied by the inflections and modulation of emotion, then it is sometimes termed complex; and now not merely the intellect but the passions and imagination are addressed. It is this latter use of emphasis that chiefly gives life and spirit to discourse, and enables it to produce its noblest effects and most important results. By this it is (to condense Sheridan's remarks) that we have it in our power not only to make others conceive our ideas as we conceive them, but to make them also feel them as we feel them. By the use of simple emphasis, truths may be conveyed and the understanding enlightened, if the hearer will be at the pains of commanding his own attention. But by the judicious use of the complex emphasis, the affections, passions, and imagination are all aroused, and the attention of the hearer engaged by the delight which accompanies the very act of attending. In the former the mind is for the most part passive; but in the latter its activity is aroused, and it is conscious of that activity without any labour of its own: and this is one of the chief reasons why dramatic representations, when performed with truth and fidelity to nature, have ever exercised in all ages and over all classes of mankind the most powerful influence, when, in witnessing them (to quote the words of Horace)—

"Pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet."

It is on the same principle that the powers of oratory are reckoned amongst the noblest that belong to human nature, and productive of the highest delight that the mind can receive. But as the powers of oratory, whether displayed in the form of sermon, speech, or any other shape, cannot be exerted at all without the right use of simple emphasis, or the emotions of an audience excited, or their understandings enlightened by or interested in what is addressed to them, without the use of this complex emphasis, is it not to be greatly regretted that so little care comparatively is taken in regard to the proper employment of these varieties of emphasis in speaking and reading? This neglect too often mars the effect of the former, and still more frequently of the latter, and it is (to use Sheridan's own words) the chief reason why public speaking is so unaffecting and public reading in general so disgusting. If the young were only properly instructed in the proper use of emphasis, complex as well as simple, and made not merely to understand, but feel, what they read, the yet unsophisticated ear and the flexible organs of voice and speech would be rendered capable of receiving, distinguishing, and uttering all the variety of tones in their just proportions of inflection and modulation.

Every man who is interested in any subject on which he is speaking to a friend in private life, and clearly comprehends what he is saying, never fails to lay the right emphasis on the right word. When, therefore, he is about to read, or repeat the words of others, or his own, in public, he cannot adopt a better principle by which to be guided, than that laid down by Sheridan, which is in substance as follows:—Let him only reflect on the place where he would lay the emphasis, supposing these words had proceeded from the immediate sentiments of his own mind in private discourse, and he will have an infallible rule for laying the simple emphasis right in all sentences the meaning of which he clearly understands. This rule is so obvious, so plain, and so easy to be observed, that it is astonishing to find so often and in so many places as we do, such a neglect or improper use of emphasis in reading and reciting. But the cause of this is easily explained. In teaching to read by the eye, masters instruct pupils, of course, in the use of such marks as are by type presented to the eye. Now, as in ordinary printing there are no visible signs but letters, stops, and the marks of interrogation, exclamation, &c., and as the words are distinguished from each other only by a greater distance between them than between the letters of which such words are composed, and the different clauses of sentences by the marks of commas, semicolons, and colons, the eye has no assistance as regards inflection, modulation, poise, or emphasis; and therefore it is in these that the chief errors are committed, either by wrongly giving them or scarcely giving them at all. It is true, whoever is told he ought always to read a sentence with just the same elements of elocution that should be employed in speaking it, need not have any visible marks, such as those I have used in this book for the purpose of aiding the pupil in his practice of the selections which I have given in illustration

of the different elements of Elocution, provided only that he be master of the right principles on which these elements should be employed. But even this simple rule is so seldom inculcated, that there are few comparatively who do not display mistakes in one or other of these particulars, especially when they have to read or recite anything that they think demands more than ordinary dignity or solemnity in delivery. But with respect to emphasis, it is impossible to give it rightly unless a man thoroughly comprehends the meaning of what he is about to read; and as this is somewhat difficult to be done at sight, even after long practice and experience on the part of the best readers, how much less are we to expect it from such as are only learners, even under the best instruction; but least of all from those who are taught in such a method as does not make this a necessary part of their instruction in the art of reading aloud. May we not appeal to the experience of mankind, whether in general anything else be taught when we are learning to read but the right pronunciation of words and the due observance of punctuation; and does not many a person who has got only as far as this think himself qualified to read anything aloud at sight? All this arises from a mistake into which men naturally enough fall who judge of language only in its *written* state—in that "Mummy-like embalming" of ideas and emotions, which you may remember I told you in my opening Lecture written language was termed by Wilhelm von Humboldt. But the man who considers language in its original, its primary, and its noblest state, as addressed not to the eye, but to the ear, will find that the very life, the soul, the essence of speech consists in what is utterly unnoticed in writing, viz., inflection, modulation, poise, and emphasis: and as the man who attempts to pronounce words without observing the law of poise, does not really utter words but syllables, so the man who attempts to pronounce sentences without any emphasis really does not utter sentences, but a succession of words; or if by courtesy such words may in a logical sense be said to form a sentence, it is a lifeless one, for all the elements that should give it vitality are wanting. So that in speech it may be truly said, words are the body; rhetorical and grammatical punctuation will give it shape and form, and distinguish the several parts of that body; but inflection, modulation, poise, and emphasis are the nerves, blood, life, and soul which put it in motion, and give it power to act, and influence the intellect and emotions of those to whom such sentences are addressed.

If any one has fallen into this dull, lifeless mode of reading so much complained of, and is anxious to free himself from an old and bad habit and acquire a new and good one, I would advise him, if he has any composition to read or recite in public, to reflect in what manner and with what kind of inflection, modulation, and emphasis he would point out the meaning if he were to deliver those words to his auditors as proceeding from the immediate thoughts and sentiments of his own mind; and keeping this rule steadily in view, he cannot fail of finding out the proper inflection and modulation of voice with which each clause should be read, and the proper words on which the emphasis in its various degrees should be laid. At first it may be well for him to

mark the sentences with the signs used in this book to indicate the various elements of Elocution, so that whenever he reads he may be reminded of them by these visible marks; otherwise he will be apt to fall into his usual dull, monotonous manner of reading; for it is rather difficult at first to get out of long-established bad habits, and constant self-watchfulness will for some time be required. Such a mode as this which I have indicated is, I apprehend, the best and surest way of eventually freeing ourselves from those faults which arise from the defective manner in which we are too often taught and practised in the art of reading aloud and reciting in early life.

As regards the Physiology of Emphasis, it is the result of a more powerful action of that part of the mechanism of the larynx which gives the weight of the voice to the syllable that should receive it in words, and makes it properly heavy, as I explained in my preceding Lecture. To judge from the stiff, ungainly, rigid manner in which some speakers and readers keep their necks, one would almost be induced to imagine that they thought emphasis could be given by the mouth alone, and that the larynx had nothing to do with its production; whereas it is essentially by an intenser action of the mechanism of the larynx on the syllable that is in *thesis*, or heavy, that it is made more heavy, and so becomes the emphatic word; and the wider the latitude of movement of the neck, the greater the momentum acquired, and consequently the more powerful the emphasis. We have but to watch an impassioned orator to see how the vigorous movements of the neck intensify the emphasis: but, if you desire to see an illustration of this in its fullest extent, the next time you take a Continental holiday, and happen to witness a quarrel between two or more Frenchmen, Italians, or Spaniards of the lower orders, where little restraint is put upon the expression of the passions, just observe the wide-ranging and powerful movements of the larynx, neck, arms, and body generally, as they abuse each other, and consequently the tremendous emphasis that falls upon the oaths, curses, and vile language that are shot, as it were, from their infuriated lips. But of course, when we, as a matter of art, in some highly emotional speech or recitation, desire to give powerful emphasis to powerful language, we must take especial care to remain masters of the emotion, and not to be carried away by it, or we shall soon become breathless and inarticulate, as we often find to be the case when men are under the influence of ungovernable passion; and so the orator's and actor's art must be to allow proportionate pauses, during which they may thoroughly replenish the lungs, and never neglect the proper control of the breath in the act of expiration. In the words of Hamlet, we must, in the very torrent, tempest, and, as I may say, whirlwind of our passion, acquire and beget a temperance that may give it smoothness.

I have shown, I hope, already sufficiently in previous Lectures, how much opposite inflection and modulation bring out the meaning of antithetic words and clauses in a sentence. The judicious introduction of emphasis on such words or clauses will add greatly to the power of the antithesis. You will find in Pope's "Essay on Man," and also in

his beautiful "Moral Essays," many admirable passages for exercises on emphasis; and the whole Book of Proverbs abounds in illustrations and examples for practice. In some instances the antithesis is double, and even treble, and this must be rendered apparent to the hearer by the reader giving not merely opposite inflection and modulation, but also due emphasis on each important word of the antithesis. We may take the following sentences as illustrations.

"*Anger* may *glance* into the hearts of the *wise;* but *rests* only in the bosom of *fools.*"

"An angry man, who *suppresses* his passion, *thinks worse* than he *speaks:* and an angry man that will *chide, speaks worse* than he *thinks.*"

Emphasis also serves to express some particular meaning, not directly arising from the words, but depending upon the intention of the reader or some accidental circumstance. The following short sentence,—Do you intend to go to London this summer?—may have three different meanings, according to the different place of the emphasis: as—

Do *you* intend to go to London this summer?
Do you intend to go to *London* this summer?
Do you intend to go to London *this summer*?

Here the question, as first marked, inquires whether *the person spoken to* will go to London this summer: as secondly marked, whether *London* is the place to which the person spoken to will go this summer: and, as thirdly marked, whether *this summer* is the time at which the person spoken to will go to London?

In order to acquire a habit of speaking with a just and forcible emphasis, nothing more is necessary than previously to study the construction, meaning, and spirit of every sentence, and to adhere as nearly as possible to the manner in which we distinguish one word from another in conversation; for in familiar discourse we scarcely ever fail to express ourselves emphatically, and seldom place the emphasis improperly.

The most common faults respecting emphasis are laying so strong an emphasis on one word as to leave no power of giving a particular force to other words, which, though not equally, are in a certain degree emphatical; and placing the greatest stress on conjunctive particles, and other words of secondary importance. These faults are strongly characterised in Churchill's censure of Mossop the actor.

With studied improprieties of speech,
He soars beyond the hackney critic's reach.
To epithets allots emphatic state,
Whilst principles, ungraced, like lacqueys wait:
In ways first trodden by himself excels,
And stands alone in indeclinables;
Conjunction, preposition, adverb, join
To stamp new vigour on the nervous line:
In monosyllables his thunders roll,
HE, SHE, IT, AND, WE, YE, THEY, fright the soul.

It must be remembered, however, that there are other means by which words may be rendered emphatic or prominent, besides that *special weight* or *stress* of the voice which is the general but limited sense in which the word emphasis is understood. I have already indicated how words or clauses may be rendered full of significance and power by appropriate change of inflection and modulation. Emphatic prominence may also be effected by change of time, that is, either by a prolongation of the sound of the word or by an abbreviation of it, and this, in combination with a change of key, is often used in passages where irony, sarcasm, &c., are the characteristics. Mr. D. C. Bell, a well-known teacher of Elocution in Dublin, also says (in a work on the subject to which I have alluded before), that emphatic prominence may also be truly given to words or clauses (and I quite agree with him):—By ASPIRATION—in which the voice becomes harsh, broken, or whispering. It is used to express fear, terror, disgust, horror, &c. By MONOTONE—by prolonging the voice on one key with limited variety of inflection. It is employed to give expression to dignified or sublime passages. By PAUSE—by separating the emphatic word from those parts of the sentence that precede and follow it. This is the most important of these various modes, as it may be employed in combination with all the others; and as it affords great relief and power to the speaker, by enabling him to replenish his lungs with air before and after its use. The only rule that can be given for distinguishing the words that should receive emphasis is, to place it on those that directly convey the meaning, or that denote the antithesis: the parts of a sentence charged with the greatest degree of sense, should be pronounced with the greatest prominence. The various kinds of emphasis mentioned above may be employed on any kind of composition, but subject to the nature of the sentiment that is to be expressed.

Emphasis, generally, may be divided into two kinds, *Emphasis of Sense* and *Emphasis of Feeling*, or Simple and Complex, as termed by Sheridan.

EMPHASIS OF SENSE determines the meaning, and, by a change of its position, varies the sense of the passage.

Is your friend dead? Do you ride to town to-day? Could you wish me to think unkindly?

EMPHASIS OF FEELING is suggested and governed by emotion: it is not strictly necessary to the sense, but is, in the highest degree, expressive of sentiment.

> *Could* you be so cruel? That sacred hour *can* I forget?
> Then *must* the Jew be merciful.
> On what compulsion *must* I? tell me that.

When the emphasis is accumulated, or heaped successively with increasing energy, *progressive* force is given to the meaning.

I have thus shown, from the gentleman's own argument, that the doctrine advanced by him *is not at present* received; that it *never was* received; that it *never can by any possibility* be received; and that, *if admitted*, it must be by the *total subversion of liberty itself.*

You *blocks!* you *stones!* you *worse* than *senseless things!*

STACCATO FORCE.

When several words in succession are accented and separated by brief emphatic pauses, a kind of general emphasis is formed, called *Staccato.*

How! will you tell me you have done this?
What men could do
Is done already: heaven and earth will witness,
If Rome must fall, that we are innocent.

I referred a short time ago to the opinions held on the subject of emphasis by the Rev. W. Cazalet, and maintained by him at some length in a work he has recently published "on the voice" which is in many respects very valuable, but here I cannot say I at all agree with him. In discussing this part of Elocution, Mr. Cazalet says, "The method of delivery generally adopted is one based upon a system of emphasis. Now the effect of an emphasis on any one word is to weaken the force of the others. By making one word prominent, the full meaning is in a manner lost, for the whole sentence is important, not the mere word. Moreover, the emphasis must often be on parts of words, for it can only be given on one syllable and so weakens the power of the whole. The system of emphasis resolves itself into an effort to produce effect by accenting words which in reality have no more force than others in the same sentence. Hence it has become a monstrous abuse in delivery; for the speaker or reader, feeling that each word has a force or power, gives at length an emphasis on so many that all expression is lost. The effect upon the hearer is perhaps not so severely felt in speaking as in reading. But the sensation produced by emphasis on emphasis, is perhaps more wearisome even than monotony.

"Now the two principal causes of bad speaking and reading are monotony and emphasis. I have already shown how monotony may be relieved. I now proceed to consider how emphasis may be avoided, and for this purpose it will be necessary to give my rules for delivery.

"My system is based on a theory of pauses, as entirely opposed to and disposing of emphasis. A pause on a word gives a point to that word on delivery, and the sentence that follows is made prominent by the pause. A sentence therefore spoken or read with the full quality and continuous flow of the voice, and with the pause made in right places, will necessarily have all its force and meaning, and this without the least effort, which is the very essence of emphasis. An emphatic delivery is one continued straining after effect. My theory of pauses, on the contrary, necessarily divides each sentence into its component parts, and each pause in delivery, while giving point to its own phrase, necessarily brings that which follows into prominence. In the one case the individual aims at the effect; in the other the system itself produces it. The emphasis is, as a consequence, artificial, the pause natural; the inference is inevitable; the emphasis must yield to the pause as an element in delivery."

So far I have given you Mr. Cazalet's own words. He then proceeds to argue that the verb is always the principal word in a sentence, and should be marked by a pause after it.

Now I am far from undervaluing the importance of pauses in their proper places. I think their effect after any chief word, be it noun, verb, adjective or pronoun, most striking; and after any fine simile, noble metaphor, or other beautiful passage, a pause of some duration adds marvellously to the weight and power with which it falls on the ears of an audience, sinks into their hearts, and fixes itself in their memories. But I cannot admit that pauses are to be entirely substituted for emphasis. Let any one try to read such a passage as that in which King Lear curses his unnatural daughters, giving no emphasis or stress to a single noun or verb in it, but merely pausing after every verb, and see what the effect would be! The injudicious *abuse* of a good thing is no argument whatever against its *use*, and I confess Mr. Cazalet's arguments seem to me to have weight only as against the *abuse* of emphasis by injudicious readers and speakers. Nature and art, I hold, are equally strong here, as supporters of the use of proper emphasis in right places as one of the chief means of expression.

No one can listen to a first-rate reader, speaker, or actor, without noticing that there is a great variety in the degrees of emphasis which he gives to the various words that he pronounces, the importance of the idea conveyed by the word being the standard by which the degree of emphasis is regulated. For the purposes of practice, these degrees are usually divided into primary, secondary, and tertiary; the primary, or most important, being signified by the largest capitals, the secondary by smaller capitals, and the last by italics. Let us take, as an illustration of this, Hamlet's famous Soliloquy, and his address to the Players:

> TO BE—or NOT to be——*that* is the question——
> Whether 'tis *nobler* in the mind to suffer
> The stings and arrows of outrageous fortune——
> Or to take arms against a sea of troubles
> And—by opposing—*end* them?——To DIE?—To SLEEP——
> No *more*—and by a *sleep* to say we end
> The heartache and the thousand natural shocks
> That flesh is heir to———'*Tis* a consummation
> *Devoutly* to be *wished*——To DIE——to SLEEP—
> To SLEEP!——Perchance to DREAM!—Ay, *there's the rub*—
> For in THAT sleep of DEATH what *dreams* may come,
> When we have shuffled off this mortal coil——
> Must give us *pause*——THERE'S the respect
> That makes calamity of so long a life.——
>
> For who would bear the *whips*, and *scorns* of *time*——
> The oppressor's *wrong*——the proud man's *contumely*——
> The pangs of *despised* love——the law's *delay*——
> The *insolence* of office—and the *spurns*
> That patient *merit* of the *unworthy* takes———
> When he *himself* might his *quietus* make

With a bare *bodkin?*——Who would *fardels* bear,
To *grunt* and *sweat* under a weary life——

But that the *dread* of SOMETHING *after* death———
That *undiscovered* country—from whose bourn
No traveller returns——puzzles the *will*——
And makes us rather bear those ills we *have*
Than fly to *others* that we know not of.

Thus CONSCIENCE does make COWARDS of us all——
And thus the native hue of *resolution*
Is sicklied o'er with the *pale cast* of *thought*—
And enterprises of great *pith* and *moment*
With *this* regard their currents turn awry
And lose the name of ACTION.

Speak the speech—I pray you—as I *pronounced* it to you———*trippingly* on the tongue———But if you MOUTH it—as many of our players do—I had as lief the *town-crier* spoke my lines———Nor do not *saw* the air too much with your hand——THUS——but use all *gently*———for in the very *torrent*——*tempest*—and—as I may say——WHIRLWIND of your passion——you must acquire and beget a *temperance* that may give it *smoothness*————Oh! it OFFENDS me to the soul to hear a *robustious*—*periwig-pated* FELLOW tear a passion to *tatters*—to very RAGS——to split the *ears* of the GROUNDLINGS——who—for the most part—are capable of *nothing* but inexplicable dumb shows and *noise*————I would have such a fellow WHIPPED for *o'erdoing* Termagant———it *out-Herods* HEROD———Pray YOU *avoid* it———Be not too *tame*—neither———but let *your own* DISCRETION be *your* TUTOR————suit the ACTION to the WORD——the WORD to the ACTION——with *this* SPECIAL observance——that you o'erstep not the *modesty* of NATURE———for anything *so over*done is from the purpose of PLAYING——whose *end*———both at the *first*—and NOW———*was*——and *is*——to hold—as 'twere—the *mirror* up to NATURE———to show VIRTUE—her own *feature*———SCORN—her own image——and the very *age and body of the time* his *form* and *pressure*————Now THIS *over*done——or come *tardy* off——though it make the *un*skilful *laugh*——cannot but make the JUDICIOUS—*grieve*——the *censure* of which ONE must——in *your allowance*——o'erweigh a *whole* THEATRE of *others*————Oh! there be *players*—that I have SEEN *play*——and heard *others* PRAISE——and *that* HIGHLY——not to speak it *profanely*——that neither having the ACCENT of *Christians*——nor the GAIT of *Christian*—PAGAN—nor MAN——have so STRUTTED and BELLOWED——that I have thought some of Nature's JOURNEYMEN had *made men*——and *not* made them WELL———they *imitated* humanity so ABOMINABLY————And let *those* that play your *clowns* speak *no more* than is *set down* for them———for there *be* of them that will *themselves* LAUGH——to set on some quantity of *barren spectators* to laugh *too*——though—in the meantime——some *necessary question* of the play be *then* to be *considered*————that's VILLANOUS——and shows a *most pitiful* ambition in the FOOL that uses it.

As regards another element in expression, viz., the rise and fall of the voice in regard to power, or, in other words, the *crescendo* and *diminuendo* of the voice, in speech as in song, we may take the following signs and illustrations for practice, for which I am indebted to a member of the University of Cambridge. If read according to the following instructions, they will be found useful exercises as regards the power of acquiring a good command of the voice over these two important adjuncts to expression in impassioned delivery.

INSTRUCTIONS.

Words printed in ordinary type (as used in these instructions) are to be read in the ordinary tone of voice. Small capitals denote that the voice is to be slightly raised; medium-sized capitals denote an increase in vehemence of expression, whilst words printed in the thickest capitals are to be delivered with the full power of the voice. The three kinds of capitals thus form an increasing or *crescendo* scale. The diminishing or *diminuendo* scale is formed by the two sizes of type smaller than the ordinary. The largest of these denotes that the voice is to be lowered in tone, and the smallest type denotes a still further decrease in intensity.

In general, crescendo passages are to increase in rapidity of utterance as well as vehemence with each successive word, till the climax is reached: on the other hand, diminuendo passages are to decrease in rapidity and intensity with each successive word, till the voice sinks almost to a whisper, the last word, however, being distinctly audible.

The following signs are employed:—

< before a crescendo passage.
> before a diminuendo passage.

These signs affect all the words they precede, to the next full stop.

— signifies a pause, equivalent in duration to a full stop.
= signifies an abrupt termination.
~ signifies that the passage following it is to be read slowly, but without lowering the voice.

Italics, in ordinary type, denote emphasis, without raising the voice.

1 STOP = for thy tread — is on — an EMPIRE'S — dust. —
An EARTHQUAKE'S spoil — is sepulchred below
WHAT = < Is the spot marked — by *no* colossal bust?
Nor column trophied for triumphant SHOW?
NONE = Yet the moral's truth—tells simpler *so*.
As the ground was—so let it *be*.
< And is THIS ALL—the world has gained by *thee*,
Thou *first* and *last* of fields,—KING-MAKING victory?

2 What *man* dare, *I* dare,—
< Approach thou like the rugged *Russian bear*,
The *armed rhinoceros*, or the *Hyrcan tiger*,—
TAKE ANY SHAPE BUT THAT, and my firm nerves

Shall *never* tremble.— ⊲ Or be ALIVE AGAIN,
AND DARE ME TO THE DESERT WITH THY SWORD
IF TREMBLING I INHIBIT, THEN PROTEST ME
THE **BABY OF A GIRL.**

3 "But still NO PEACE, for the lifeless clay
Will *wave* or *mould* allow.
⊲ THE HORRID THING PURSUES ME STILL,
IT STANDS BEFORE ME **NOW.**="
~ The fearful boy looked up,—and saw—
Huge drops—upon his brow.

4 *Then* came wandering by
A shadow—like an angel—with bright hair—
Dabbled in blood, and he SHRIEK'D OUT ALOUD,—
"CLARENCE IS COME,—FALSE,—FLEETING,—PERJUR'D CLARENCE
"THAT STABB'D ME ON THE FIELD BY TEWKESBURY.
"**SEIZE ON HIM** FURIES,—TAKE HIM TO YOUR TORMENTS."

5 CANNON to *right* of them,—
CANNON to *left* of them,—
CANNON *behind* them
VOLLEY'D and THUNDER'D.
Storm'd at with shot and shell,
~ While horse and rider fell,
⊲ *They* that had fought so WELL,
CAME THROUGH THE JAWS OF DEATH,
BACK FROM THE MOUTH OF HELL,=
ALL that was LEFT of them,—
⊳ LEFT—of six hundred.

6 ~ Then the *third* day after *this*,—
While Enoch slumbered—motionless and pale,—
And Miriam watched,—and dozed,—at intervals,
⊲ There came SO LOUD A CALLING OF THE SEA,
THAT ALL THE HOUSES IN THE HAVEN RANG.—
HE WOKE,—HE ROSE,—HE SPREAD HIS ARMS ABROAD,
CRYING WITH A LOUD VOICE;—"A SAIL,—A SAIL,—
I AM SAVED,—I AM SAVED."=
⊳ And so fell back,—and spoke no more.

7 DOST thou come here to WHINE?
To OUTFACE me by leaping in her grave?
⊳ BE BURIED QUICK WITH HER, and so will *I*.
And if thou prate of MOUNTAINS,—let them throw
MILLIONS OF ACRES on us, ⊲ TILL OUR GROUND
SINGEING HIS PATE, AGAINST THE BURNING ZONE,
MAKE OSSA LIKE A WART.=Nay, an' thou'lt MOUTH
I'll RANT as well as *thou*.

In opposition to emphasis, we have in Elocution an element which is termed the slur. It is such a management of the voice in reading or speaking as is opposed to emphasis. It will be remarked in general that when a word or clause of a sentence is pronounced with any degree of emphatic power it is usually louder, and the inflection is more noticeable from the duration of the vowels being rather longer than ordinary. When a clause or sentence is technically said to be *slurred*, it is meant that it is intended to be read in a different tone of voice, usually lower, more rapidly as regards time, not so forcibly as regards power, and with subdued inflections on the words so slurred. In the illustrations for practice which follow, the words which receive the chief emphatic force are printed in capitals, whilst the parts which are intended to be *slurred* are printed in italic letters. The judicious introduction of the slur will add much to the beauty and expressiveness of delivery, particularly where there are great number of parenthetic, explanatory, or subordinate clauses or details. The slur forms, as it were, the background, which throws into strong relief the more important words and clauses, and so adds greatly to the clearness of its meaning, and general power of expression.

Illustrations for Practice.

1. Stay, you imperfect speakers, tell me more: By Sinel's death, I know I am thane of Glamis; but how of Cawdor? The thane of Cawdor lives, *a prosperous gentleman;* and to be king stands not within the prospect of belief, no more than to be Cawdor. Say, from WHENCE *you owe this strange intelligence?* or WHY *upon this blasted heath you stop our way with such prophetic greeting?*

2. PRIME CHEERER, LIGHT! of all material beings FIRST AND BEST! EFFLUX DIVINE! NATURE'S RESPLENDENT ROBE! *without whose vesting beauty all were wrapt in unessential gloom;* and THOU, O SUN! SOUL of surrounding WORLDS! *in whom best seen shines out thy Maker!*—may I sing of thee?

'Tis by thy secret, strong, attractive force, *as with a chain indissoluble bound*, thy system rolls entire; from the far-bourn of utmost Saturn, *wheeling wide his round of thirty years*, to Mercury, *whose disk can scarce be caught by philosophic eye*, lost in the near effulgence of thy blaze.

3. But yonder COMES the powerful KING OF DAY, rejoicing in the east. *The lessening cloud, the kindling azure, and the mountain's brow illumed with fluid gold, his near approach betoken glad.* LO, NOW APPARENT ALL, *aslant the dew-bright earth and coloured air*, he looks in boundless MAJESTY abroad, and sheds the shining day, *that burnished plays on rocks, and hills, and towers, and wandering streams*, HIGH-GLEAMING FROM AFAR.

4. THOU, *glorious mirror, where the Almighty's form glasses itself in tempests;* in ALL time, *calm or convulsed, in breeze or gale or storm, icing the pole, or in the torrid clime dark-heaving*, BOUNDLESS, ENDLESS and SUBLIME—the image of Eternity—the throne of the Invisible; *even from out thy slime, the monsters of the deep are made;* each zone obeys thee—thou goest forth, DREAD, FATHOMLESS, ALONE.

CENTRE OF LIGHT AND ENERGY! thy way is through the unknown void; thou hast thy throne, *morning and evening, and at noon of day*, far in the blue, untended and alone: Ere the first-wakened airs of earth had blown, on didst thou march, triumphant in thy light. Then didst thou send thy glance, *which still hath flown wide through the never-ending worlds of night;* and yet thy full orb burns with flash unquenched and bright.

In thee, FIRST LIGHT, the bounding ocean smiles, when the quick winds uprear it in a swell, *that rolls in glittering green around the isles, where ever-springing fruits and blossoms dwell.*

THINE are the MOUNTAINS,—*where they purely lift snows that have never wasted, in a sky which hath no stain; below the storm may drift its darkness, and the thunder-gust roar by;* ALOFT, in thy eternal smile, they lie, DAZZLING but COLD;—thy farewell glance looks there, and when below thy hues of beauty die, *girt round them as a rosy belt*, they bear into the high, dark vault a brow that still is fair.

I have now to ask you to consider the uses of, and the effects produced by, those suspensions of all vocal sound during a perceptible, and in numerous forms of composition, especially Poetry, a measurable space of time, which occur in reading and speaking; and which may be termed Rhetorical Punctuation. To the speaker and to the hearer, such pauses in the utterance of language are equally necessary: to the former, that he may take breath, and replenish the amount of air in his lungs, without which he cannot proceed far in his reading or speaking, any more than he could do in singing; and to the latter, that the ear may be relieved from the fatigue of listening to a continuous and uninterrupted flow of sound; for the organs of hearing, like those of voice and speech, require these temporary rests, brief though they may be, in order to carry on their several functions easily and without fatigue. These are good physiological reasons for proper pauses being introduced; but there is a sound psychological one as well. The mind requires a certain amount of time to appreciate fully the words that are uttered, to mark the distinction of sentences and the several clauses of which they are composed: and these pauses are not only thus necessary and useful, but they become also highly æsthetic and ornamental in the recital or reading aloud of poetry, when reduced to definite proportions of time, in the same way as the *rests* do in music: and as carefully as these latter are observed by the vocalist when singing, should the reader or reciter observe the rhetorical pauses or *cæsuras* of poetry, in order to mark its time and rhythmical flow, as you have seen explained in my preceding lecture on poise, and exemplified by the illustrations therein given.

Sheridan in his fifth lecture on Elocution enters very fully and elaborately into the subject of pauses; and Sir James Burrow, Dr. Bowles, John Walker, John Thelwall and his son, the late Rev. A. S. Thelwall of this College, Ewing, Dr. J. E. Carpenter, Frobisher, and other writers in England and America, have written fully on the great importance of rhetorical punctuation and the principles by which it should be

regulated. I shall take an eclectic course in addressing you on this essential element of Elocution, and from all these writers select those views and rules which seem to me the most consonant with reason and good taste.

In the first place I would observe broadly and generally that pauses in reading aloud, recitation, and public speaking, must be formed upon the manner in which a good and fluent talker expresses his views in ordinary, sensible conversation; and not upon the artificial manner apt to be acquired from reading books with no other principle to guide us save that of attending to the pauses that are indicated by commas, semicolons, colons, and full stops. It will be by no means sufficient to attend only to these marks of punctuation, as they are used by the printers; for these are far from marking all the pauses which should be made by the public speaker, reader, or reciter. A mechanical attention to these resting-places for the voice, and to none but these, has been perhaps one cause of that monotonous reading so wearisome to the ear, and so much complained of as characterising a large part of the clerical reading of the present day, and which, I am disposed to think, has been very possibly induced in no small degree by such readers paying this kind of mechanical attention to the marks of punctuation only, and so being led to adopt a similar tone at every stop, and a uniform mode of terminating every period. The primary use of these printers' marks of punctuation is to assist the reader's mind through the eye in discerning the grammatical construction; but it is quite as a secondary object that they serve to regulate his pauses in reading aloud, or in recitation.

There is also another most important rule in regard to pauses, that I would earnestly impress upon your recollections, and it is this: In order to render them pleasing to the ear and expressive to the mind, they must not only be made in the right places, but the words forming the clause which precedes such pauses, must be delivered in that pitch or key, and with that appropriate inflection of the voice, by which the character of the pause is intimated, much more indeed than by its length in point of duration, which can seldom be exactly measured; for, as regards this, a great deal must be left to the good taste and discretion of each individual reader and reciter; and the only general rule I can give in regard to these particulars is, that in all cases we should endeavour to regulate ourselves by attending to the manner in which we naturally speak, and the pauses we naturally make, when engaged in real, earnest, animated discourse with others. The great utility of attending to this rule will be obvious to you at once, when you consider how necessary it is that the hearers whom you are addressing should be able to follow you easily with their minds, throughout the whole of the composition which you are reading aloud or reciting to them. Now, if pauses had no other distinction but the time of their duration, it is evident that not only must the reader or speaker always be exceedingly particular in observing the exact proportion of time with regard to the different pauses (a thing scarcely practicable in common discourses or ordinary conversation), but there would be a further disadvantage if such a principle as this only prevailed. The hearer would have to give up almost his whole attention during these pauses to measuring their dura-

tion, without which their nature, of course, might be mistaken. This, too, would be a thing absurd in theory and almost impossible to reduce to practice; or if attempted to be carried out, must, by this distraction of the attention, have a very injurious effect on the mind of the hearer, whose main object should be to concentrate all its powers to attaining the principal end in view, which every attentive hearer has, viz., a full, clear, and accurate idea of the speaker's or reader's meaning. But, on the other hand, when the very nature of the pause is indicated at its beginning by the very inflection with which the immediately preceding clause or word was ended, it really matters not how much the pause may be prolonged *ad libitum;* for the mind of the hearer is prepared by the very nature of the inflection used, to go along with that of the speaker or reader, as soon as the latter thinks proper to resume, whether it be after the shortest pause or after one of longer duration than might seem absolutely necessary.

It must not be forgotten, however, that in the reciting or reading aloud of all poetical compositions, the cultivated ear will miss one important source of gratification, if a due proportion of rhythmical pauses be not observed, as well as proper inflections and right modulation employed. The æsthetic sense demands that this observance of metrical time be satisfied, and there is a feeling of disappointment if it is neglected. But still, so far as the mind is concerned, no further harm is done; for the employment of the right inflections will convey to it clearly enough the real meaning of the verse.

But speeches, sermons, and other prose compositions are untrammelled by the fetters of metre; and this very circumstance gives the reader or speaker such a discretionary power over the pauses as, judiciously used, may contribute much to the main end he should ever keep in view, viz., that of making his meaning as clear as possible, and impressing it strongly on the minds of his hearers. For this reason he may always proportion the length of his pauses to the importance of the sense, and not merely to the grammatical structure of clauses in sentences, in which like pauses are always placed in clauses and sentences of like construction. I shall give a summary of the rules laid down by the best authorities, and gathered from their various works, and also illustrate them by selections for practice, before I close my remarks on the subject I am at this time discussing. But I may say at present by way of illustration, that if there should be any proposition or sentiment that you desire to enforce more strongly than another, you may precede it by a longer pause than usual, which will awaken attention, and give what you deliver the more weight and importance; and you may also allow a longer pause to take place after it has been delivered, which will give time for the mind to meditate upon it, and by such reflection allow it to sink the deeper. The long pause before and after some specially important word, even where neither the grammatical sense nor ordinary custom would admit of any, is also a powerful means, especially when accompanied with an unusual degree of stress upon the word, of giving it emphatic prominence; but this license, of course, requires to be exercised with considerable judgment and discretion.

If you are only careful to use the proper inflections on the words that precede all pauses, you may at any time, when reading or speaking, take breath, if necessary, even at the smallest pause, without prejudice to the sense; as the inflection will sufficiently indicate the nature of the pause without reference to its duration: and there is an infallible rule to guide you as to what is the proper inflection in such cases, and it is this: give exactly the same inflection that would be appropriate to the clause preceding the pause that you would do if you were to proceed more quickly to the next clause of the sentence and were not to make a stop of greater length than usual. Sheridan most truly says, that ignorance, or rather the false rule under which people are too often instructed in the art of reading aloud, viz., that the breath is never to be taken but when there is a full stop or completion of the sense of the passage, has made it exceedingly difficult to many persons to utter long sentences at all, and impossible to those whose powers of respiration are at all defective. Such persons therefore are very apt when reading or speaking either to run themselves entirely out of breath (a misfortune painful to themselves and most disagreeable to their hearers, destroying all grace and power), and not to stop until they are compelled to do so from utter failure of breath and the necessity of replenishing the lungs with air in the best way they can; and this is often likely to occur at the most improper places for taking breath: or else, if it is a very long sentence, they subdivide it, as it were, into as many distinct sentences as they make occasions for breathing, often to the utter destruction of all perspicuity of meaning. It may be truly said that it is quite as important to a speaker or reader that he should at all times have his lungs supplied with a sufficient quantity of breath, as it is for the pipes of an organ to have a sufficient quantity of air supplied them to produce vibration and consequently proper musical tone. Nothing therefore can be more practically useful to him to bear in mind than the practice of the rule just given, as it will enable all persons who do not labour under some serious defect in the organs of respiration, to deliver the longest sentences that can be constructed with perfect ease, and with the voice properly sustained to the very last.

Sheridan lays down the axiom that poise is the link which connects syllables together and forms them into words; but that emphasis is the link which connects words together and forms them into sentences, or clauses of sentences; and that emphasis alone will not adequately distinguish the members of sentences without the introduction of such rhetorical pauses as those I have mentioned, and the use of the right inflection on the words before and after such pauses: and he illustrates this by two of the examples given in his Lecture on Emphasis; for in the line that concludes Macbeth's well-known speech—

"Making the green one red,"

the meaning could not have been mistaken had a comma been placed after the word *green*, as thus—

"Making the green, one red;"

and if the line taken from "All for Love,"

"To place thee there where only thou couldst fail,"

had only been punctuated thus, with a comma after each of the three emphatic words—

"To place thee there, where only, thou, couldst fail"—

the full meaning of the passage would have been at once unmistakably perceptible by the pauses made after the words where the commas are placed, accompanied of course by the right inflections.

If, therefore, you wish to practise yourselves in the art of reading aloud correctly, punctuate according to Sheridan's rule. Find out and mark each emphatic word with one or more lines drawn under it, according to the degree of emphasis which you think its meaning requires, and after (or if occasion specially demands also before) such word place a comma, or such other stop as you may think proper, by which to indicate the duration of the pause. Then consider what inflections should be used, and for what time the voice would be suspended if you were speaking the sentence as embodying your own sentiments, and mark it accordingly, together with the appropriate changes of key; and it may be as well, until quite familiar with the law of poise on which the rhythm of speech so essentially depends, to use the signs which show what syllables are heavy and what are light. You will thus have the piece, whether prose or poetry, completely scored, as it were, with all the elements that combined make up the music of speech; and as the vocalist sings a song according to the notes before him, so do you read the piece according to the signs you have put down indicating all the various elements in Elocution that should properly be employed in its delivery.

A few days' steady practice on this principle will soon make you familiar with the laws by which their employment should be governed; and you will soon find that you begin to use them all correctly, almost as unconsciously and automatically as a well-educated man writes and speaks his language grammatically, without having in his mind every rule in grammar which governs its construction and composition: and if at any time you should suddenly be called upon to read anything aloud *at sight*, put into practice that power which the eye with a little training speedily acquires, of being able to take in all the words of a clause at a glance and convey their meaning to the brain, and speak them looking at your audience, and not, as is too often the case, with your head and neck bent down and your eyes fixed upon the page, to the destruction of all ease, grace, power, and expression. In other words, briefly, let your chief aim in reading aloud *at sight* be thus, to gather the *full meaning of the sentence yourself*, and then by a knowledge of the principles of Elocution, *convey that meaning thoroughly* to the minds of your hearers by your mode of delivery.

I must now call your attention to another kind of pause, of which I have hitherto only spoken incidentally, a pause not governed so much by laws relating to the meaning of the passage, as dependent on the æsthetic sense being gratified through the ear. This kind of pause is,

as I have said, called the cæsura or rhythmical pause; and I have given you some illustrations of this in my Lecture on Poise.

Sheridan enters into the subject of rhythmical pauses as an essential element to the reading aloud of poetry, at some little length, Walker more minutely, and Lord Kames still more copiously and analytically in the chapter on Beauty of Language in versification, in Cap. XIII. section 1 of his "Elements of Criticism;" and if you wish to investigate thoroughly the philosophical theory on which the laws of rhythmical pauses are based, you cannot do better than study the subject in all the variety of its applications in the works of the three authors I have just mentioned.

Broadly and generally it may be said that almost every kind of verse in English poetry requires, when read aloud, a rhythmical pause, or cæsura, as it is termed by most writers on the subject, to be made in or near the middle of each line; and the reader must take care always to observe this, or much of the distinctness and almost all the melody of the versification will be destroyed. It will cause as much pain to the cultivated ear to hear poetry read aloud without due observance of these rhythmical pauses, as it would distress the musician to hear a song sung, or a piece played, without the *rests* required in music being observed by the performer. Let me here give you a practical illustration, which I hope will make clear my meaning and serve to impress it on your memories. I take the following eight lines from Pope, and I read it to you with no other pauses than those marked by the printer.

> Nature to all things fix'd the limits fit,
> And wisely curb'd proud man's pretending wit;
> As on the land, while here the ocean gains,
> In other parts it leaves wide, sandy plains;
> Thus in the soul, while memory prevails,
> The solid power of understanding fails;
> Where beams of warm imagination play,
> The memory's soft figures melt away.

In such reading, is there not something wanting to complete the musical flow of the lines, some element absent, that if introduced, would have rendered the rhythm much more perceptible and satisfactory to the ear? What then is that missing element? It is the *cæsura* or rhythmical pause. If I had introduced this pause after the word *things* in the first line; after *curb'd* in the second; after *land* in the third; after *parts* in the fourth; and so on—the rhythmical flow of the lines would have been much more observable by the ear, and the æsthetic sense consequently much more satisfied. Let me now recite the passage to you, using the same inflections, modulation, poise, and emphasis as before, but now adding the proper rhythmical pauses at the places required by the laws of poetry.

> Nature to all things — fix'd the limits fit,
> And wisely curb'd — proud man's pretending wit;
> As on the land — while here the ocean gains,
> In other parts — it leaves wide, sandy plains;

Thus in the soul — while memory prevails,
The solid power of understanding — fails;
Where beams of warm imagination — play,
The memory's soft figures — melt away.

I think it will be admitted by every one who has any sense of rhythm, that this delivery of the lines is more satisfactory to the ear and mind than the former. You will have noticed, I apprehend, that in all these lines save the three last, the principal rhythmical pause occurred pretty nearly about the middle of each line. But in the three last lines, I was obliged by the laws which govern the division of a sentence, as laid down by the best authorities on the subject, to postpone introducing the principal pause until quite the latter part of the line. We may therefore say that though generally the most harmonious place for introducing the chief rhythmical pause is after the fourth syllable of the line, yet for the sake of expressing the sense strongly and fully, and sometimes even for the sake of variety, it may be placed at several other intervals.

But besides this principal pause in the lines as I just recited them, I dare say you noticed there were other pauses of shorter duration. These subordinate pauses, though not so essential to rhythm as the principal pause, yet according to our best writers on the prosody of our language, produce some of the greatest delicacies of rhythm in the reading aloud of poetry, and are an inexhaustible source of melody and variety in the composition of verse. To this kind of subordinate pause the name of the demi-cæsura has been given; and its judicious employment depends essentially on the cultivated ear and good taste of the reader.

Now comes a question on which authorities differ in their opinions. Should there be a rhythmical pause introduced at the end of every line in blank verse or rhymed poetry, whether required by the sense or not, when read aloud or recited? Sheridan in his "Art of Reading," insists most strongly on the necessity of making a pause at the end of every line of poetry, no matter if the sense does or does not demand its employment; and this, he goes on to observe, is so essential, that without it we change verse into prose. In this view the renowned tragedian, David Garrick, Lord Kames, Dr. Johnson, and Bishop Lowth concurred, and, in my recollection, the delivery of blank verse on this principle was always adopted by Macready and Charles Kemble. Walker is opposed to it, though he says it is with great diffidence he expresses his opinion. I am disposed rather to concur with the first-named authorities, with the qualification that if not demanded by the sense at all, the pause should be of the shortest duration, and especial care must be taken in the delivery of the words immediately preceding it, that the right inflection be employed.

In concluding this part of my subject I give, for the practice of the student in rhetorical pauses, the rules laid down and the illustrations supplied by Mr. Ewing in his "Principles of Elocution." *

* Simpkin & Marshall, London, 1839.

RHETORICAL PAUSES.

RULE I.—*Pause after the nominative when it consists of more than one word.**

EXAMPLES.

1. The fashion of this world *passeth* away.
2. To practise virtue *is* the sure way to love it.
3. The pleasures and honours of the world to come *are*, in the strictest sense of the word, everlasting.

Note 1.—A pause may be made after a nominative, even when it consists of only one word, if it be a word of importance, or if we wish it to be particularly observed.

EXAMPLES.

1. Adversity *is* the school of piety.
2. The fool *hath* said in his heart there is no God.

Note 2.—When a sentence consists of a nominative and a verb, each expressed in a single word, no pause is necessary.

EXAMPLES.

1. George learns.—2. The boys read.—3. The tree grows.—4. He comes.

RULE II.—*When any member comes between the nominative case and the verb, it must be separated from both of them by a short pause.*

EXAMPLES.

1. Trials *in* this state of being *are* the lot of man.
2. Such is the constitution of men, that virtue *however* it may be neglected for a time *will* ultimately be acknowledged and respected.

RULE III.—*When any member comes between the verb and the objective or accusative case, it must be separated from both of them by a short pause.*

EXAMPLE.

I knew a person who possessed the faculty of distinguishing flavours in so great a perfection, that, after having tasted ten different kinds of tea, he would distinguish *without* seeing the colour of it *the* particular sort which was offered him.

RULE IV.—*When two verbs come together, and the latter is in the infinitive mood, if any words come between, they must be separated from the latter verb by a pause.*

EXAMPLE.

Whether 'tis nobler in the mind *to* suffer
The stings and arrows of outrageous fortune;
Or to take arms against a sea of troubles,
And by opposing end them?

* The place of the pause is immediately before each of the words printed in *italics*.

Note.—When the verb *to be* is followed by a verb in the infinitive mood, which may serve as a nominative case to it, and the phrases before and after the verb may be transposed, then the pause falls between the verbs.

EXAMPLE.

The greatest misery is *to* be condemned by our own hearts.

RULE V.—*When several substantives become the nominative to the same verb, a pause must be made between the last substantive and the verb, as well as after each of the other substantives.*

EXAMPLE.

Riches, pleasure, and health *become* evils to those who do not know how to use them.

RULE VI.—*If there are several adjectives belonging to one substantive, or several substantives belonging to one adjective, every adjective coming* after *its substantive, and every adjective coming* before *the substantive except the* last, *must be separated by a short pause.**

EXAMPLES.

1. It was a calculation *accurate* to the last degree.
2. A behaviour *active supple and* polite, is necessary to succeed in life.
3. The idea of an eternal, *uncaused* Being, forces itself upon the reflecting mind.
4. Let but one brave, *great, active, disinterested* man arise, and he will be received, followed, and venerated.

Note.—This rule applies also to sentences in which several adverbs belong to one verb, or several verbs to one adverb.

EXAMPLES.

1. To love *wisely rationally and* prudently, is, in the opinion of lovers, not to love at all.
2. Wisely *rationally and* prudently to love, is, in the opinion of lovers, not to love at all.

RULE VII.—*Whatever words are in the ablative absolute, must be separated from the rest by a short pause both before and after them.*

EXAMPLES.

1. If a man borrow aught of his neighbour, and it be hurt or die *the* owner thereof not being with it *he* shall surely make it good.

2. God, from the mount of Sinai, whose grey top
Shall tremble *he* descending *will* himself
In thunder, lightnings, and loud tempests' sound
Ordain them laws.

* No pause is admitted between the substantive and the adjective in the inverted order, when the adjective is single, or unaccompanied by adjuncts.—Thus, in this line,—

They guard with arms divine the British throne—

The adjective *divine* cannot be separated by a pause from the substantive *arms*.

RULE VIII.—*Nouns in apposition, or words in the same case, where the latter is only explanatory of the former, have a short pause between them, either if both these nouns consist of many terms, or the latter only.*

EXAMPLES.

1. Hope, *the* balm of life, soothes us under every misfortune.

2. Solomon, *the* son of David *and* the builder of the temple of Jerusalem, was the richest monarch that reigned over the Jewish people.

Note.—If the two nouns are single, no pause is admitted; as, Paul the apostle; King George; the Emperor Alexander.

RULE IX.—*When two substantives come together, and the latter, which is in the genitive case, consists of several words closely united with each other, a pause is admissible between the two principal substantives.*

EXAMPLE.

I do not know whether I am singular in my opinion, but, for my own part, I would rather look upon a tree in all its luxuriancy, and diffusion *of* boughs and branches, than when it is cut and trimmed into a mathematical figure.

RULE X.—Who, which, *when in the nominative case, and the pronoun* that, *when used for* who *or* which, *require a short pause before them.*

EXAMPLES.

1. Death is the season *which* brings our affections to the test.

2. Nothing is in vain *that* rouses the soul: nothing in vain *that* keeps the ethereal fire alive and glowing.

3. A man can never be obliged to submit to any power, unless he can be satisfied *who* is the person *who* has a right to exercise it.

Note.—There are several words usually called adverbs, which include in them the power of the relative pronoun, and will therefore admit of a pause before them; such as, *when, why, wherefore, how, where, whether, whither, whence, while, till,* or *until:* for *when* is equivalent to *the time at which; why,* or *wherefore,* is equivalent to *the reason for which;* and so of the rest. It must, however, be noted, that when a preposition comes before one of these relatives, the pause is before the preposition; and that, if any of these words is the last word of the sentence, or clause of a sentence, no pause is admitted before it: as, "I have read the book, of which I have heard so much commendation, but I know not the reason why. I have heard one of the books much commended, but I cannot tell which," &c.

It must likewise be observed, that, if the substantive which governs the relative, and makes it assume the genitive case, comes before it, no pause is to be placed either before *which,* or the preposition that governs it.

EXAMPLE.

The passage of the Jordan is a figure of baptism, by the grace of which the new-born Christian passes from the slavery of sin into a state of freedom peculiar to the chosen sons of God.

RULE XI.—*Pause before* that, *when it is used for a conjunction.*

EXAMPLE.

It is in society only *that* we can relish those pure delicious joys which embellish and gladden the life of man.

RULE XII.—*When a pause is necessary at prepositions and conjunctions, it must be* before *and not* after *them.*

EXAMPLES.

1. We must not conform to the world *in* their amusements and diversions.
2. There is an inseparable connection *between* piety and virtue.

Note 1.—When a clause comes between the conjunction and the word to which it belongs, a pause may be made both before and after the conjunction.

EXAMPLE.

This let him know,
Lest, wilfully transgressing, he pretend
Surprisal.

Note 2.—When a preposition enters into the composition of a verb, the pause comes after it.

EXAMPLE.

People expect in a small essay, that a point of humour should be worked up *in* all its parts, and a subject touched upon *in* its most essential articles, without the repetitions, tautologies, and enlargements that are indulged to longer labours.

RULE XIII.—*In an elliptical sentence, pause where the ellipsis takes place.*

EXAMPLES.

1. To our faith we should add virtue; and to virtue *knowledge;* and to knowledge *temperance;* and to temperance *patience;* and to patience *godliness;* and to godliness *brotherly* kindness; and to brotherly kindness *charity.*
2. The vain man takes praise for honour, the proud man *ceremony* for respect, the ambitious man *power* for glory.

RULE XIV.—*Words placed either in opposition to, or in apposition with each other, must be distinguished by a pause.*

EXAMPLES.

1. The pleasures of the imagination, taken in their full extent, are not so gross *as* those of sense, nor so refined *as* those of the understanding.

2. Some *place* the bliss in action, some *in* ease:
Those *call* it pleasure, and contentment *these.*

RULE XV.—*When prepositions are placed in opposition to each other, and all of them are intimately connected with another word, the pause after the* second *preposition must be shorter than that after the* first, *and the pause after the* third *shorter than that after the* second.*

EXAMPLES.

1. Rank, distinction, pre-eminence, no man despises, unless he is either raised very much *above*, or sunk very much *below*, the ordinary standard of human nature.

2. Whenever words are contrasted *with*, contradistinguished *from*, or opposed *to*, other words, they are always emphatical.

As those classes of words, which admit of no separation, are very small and very few, if we do but take the opportunity of pausing where the sense will permit, we shall never be obliged to break in upon the sense when we find ourselves under the necessity of pausing, but if we over-shoot ourselves by pronouncing more in a breath than is necessary, and neglecting those intervals where we may pause conveniently, we shall often find ourselves obliged to pause where the sense is not separable, and, consequently, to weaken and obscure the composition. This observation, for the sake of the memory, may be conveniently comprised in the following verses:—

In pausing, ever let this rule take place,
Never to separate words in any case
That are less separable than those you join:
And, which imports the same, not to combine
Such words together, as do not relate
So closely as the words you separate.

EXERCISES ON PAUSING.

1. The path of piety and virtue pursued with a firm and constant spirit will assuredly lead to happiness.

2. Deeds of mere valour how heroic soever may prove cold and tiresome.

3. Homer claims on every account our first attention as the father not only of epic poetry but in some measure of poetry itself.

4. War is attended with distressful and desolating effects. It is confessedly the scourge of our angry passions.

5. The warrior's fame is often purchased by the blood of thousands.

6. The erroneous opinions which we form concerning happiness and misery give rise to all the mistaken and dangerous passions that embroil our life.

7. Peace of mind being secured we may smile at misfortunes.

8. Idleness is the great fomenter of all corruptions in the human heart.

9. The best men often experience disappointments.

10. The conformity of the thought to truth and nature greatly recommends it.

11. Hatred and anger are the greatest poison to the happiness of a good mind.

* In the examples annexed to *this* rule, the prepositions, as they are emphatic, are printed in *italics*, and the pause comes *after* them.

12. A perfect happiness bliss without alloy is not to be found on this side the grave.

13. The true spirit of religion cheers as well as composes the soul.

14. Reflection is the guide which leads to truth.

15. The first science of man is the study of himself.

16. The spirit of light and grace is promised to assist them that ask it.

But now I pass on to another very important division of our subject, viz., that which relates to attitude, expression of countenance, and gesture in public speaking and reading. Words, tones, inflections, gesture, and expression should always be in harmony together. Let any one hear, as doubtless many of us have heard, a preacher delivering, what is, in point of language, a most earnest and impassioned warning, or a solemn appeal to his congregation, and all the time his eyes are fixed upon his sermon, his arms hang lifelessly at his side, and his hands are only raised to turn over the pages of his discourse—and then say whether the preacher's apparent apathy and frigidity of manner have not almost neutralised the effect of his language? A man may be earnest, but that is not enough; there is something more needed in preaching and public speaking, and that is to *appear* also to be in earnest—if a strong impression is to be made on the minds of those to whom the address is delivered. On the other hand, we sometimes see, though much more rarely in this country, instances of gesture carried to excess, the arms "sawing the air," and the hands beating time as it were to every period of the discourse by emphatic thumps on the pulpit cushion, or the platform railing. We may take Hamlet's advice to the players as the best of all directions for the speaker to follow; for it guards against either extreme, and may well be borne in mind by every one of us when addressing any public assembly.

There is a certain amount of prejudice even now existing against studying the art of delivery and action, on the ground that a stilted, formal, and artificial style must be the result of such lessons. And yet how stands the fact? Have not all the very greatest orators, from Demosthenes and Cicero to Lord Mansfield and Lord Chatham, made the study and practice of delivery and gesture under competent masters part of their regular training in the art of rhetoric? Doubtless the story Plutarch has told us of the patience and perseverance of Demosthenes, whose very name has become to us almost a synonym for the perfection of oratory, is familiar to most of you; but I think it may well be repeated here, as the most memorable instance which history has recorded of the advantages which nature may derive from the resources of art.

Demosthenes, says Plutarch, after an unsuccessful attempt to address the Assembly, was returning to his house, burning with shame and mortification at the disgrace of his failure. In this state of mind he was met and accosted by his old and intimate acquaintance Satyrus, the actor, to whom he confided the whole story of his misfortunes, adding that the most bitter thought of all was that he had been in study the most industrious of all the advocates, and had spent almost the whole of his strength

and vigour of body in that profession, and yet could not make himself acceptable to the people; while, to crown all, he had the mortification of seeing all kinds of inferior and illiterate men ascend the rostrum, while he himself was ridiculed and despised. What was the answer of Satyrus to all these complaints? "I must admit," said the actor, "that what you say is perfectly true, and yet I will engage ere long to remove all these impediments to success, if you will repeat some lines to me from the great tragedies of Sophocles or Euripides."

Demosthenes accordingly did so after his own originally uncouth and ungainly manner. Satyrus then recited them with all that grace of delivery, mien, and gesture which his art had given him, producing such an effect on his hearer, that it seemed to Demosthenes as if the whole passage was changed and wore quite a different appearance.

Convinced by this how much effect and grace may be given to a speech by a proper delivery, and the accompaniment of an appropriate action, he began now, Plutarch tells us, to think it of little consequence for a man to exercise himself in making public addresses if he neglected the effective pronunciation of words, and the other aids lent by Elocution. Accordingly he built forthwith a subterranean room (which the biographer says was in existence at the time of his writing), to which he retired every day to exercise his voice and form his action; and in this room, Plutarch states, he did not disdain to avail himself of the aid afforded by a large mirror, before which he would stand and repeat his orations, and so be enabled to see how far his action was graceful or awkward.

Plutarch also relates that on a certain occasion a citizen of Athens came to Demosthenes, and besought him to plead his cause against one by whom he had been treated with great cruelty. Now the person having made his complaint with an air and style of perfect coldness and indifference, the orator was not inclined to believe him.* "This affair cannot be as you represent it! You have not suffered hard usage!" Here, merely from the want of earnestness and expression, the veracity of the person was disputed, and that, too, by Demosthenes! A pathetic address, with finely interwoven phrases, was not essential to convince the orator of the fact. He only required, perhaps, a probable picture of the mind of the sufferer, or an earnest recital of the transaction. He then would have acknowledged, in true sympathy, the justness of the charge; and the other, instead of doubting, might have readily consented to plead the cause. Perhaps the circumstance, if adequately scrutinised, might come under the class of feeling called the "moral sense;" and it may be urged, that the external sense would have had, in that case, nothing to do with the instance of the apathy and indifference of the Athenian. Although it may not be disputed, that the divine Author of our nature has endowed man with an innate principle

* *Λέγεται δὲ ανθρώπου προσελθόντος δεομένου συνηγορίας, καὶ διεξιόντος ως υποτου λάβοι πληγὰς, "Ἀλλὰ σύγε (φάναι τὸν Δημοσθένην) τούτων ὧν λέγεις οὐδὲν πέπονθας." Ἐπιτείναντος δὲ τὴν φωνὴν τοῦ ἀνφρώπον καὶ βοῶνος, "Ἐγὼ, Δημόσθενες, οὐδὲν πέπουθα;"—"Νὴ, Δία (φάναι) νῦν ἀκούω φωνην ἀδικουμένου καὶ πεπονθότος." Ὅυτως ᾤετο μέγα πρὸς πίστιν εἶναι τὸν τόνον καὶ τὴν ὑπόκρισιν τῶν λεγόντων.*—Plutarch, in Vitâ Demosthenis.

or desire of virtue, it is well known that his reason is frequently perverted by the baser passions; therefore, as the citizen might possibly have been an obscure individual, Demosthenes was at full liberty to suppose, by the coolness and indifference of his manner, that he was actuated by some more violent motive than a sense of moral good. But when the orator intimated his disbelief of the fact, Plutarch informs us, that the citizen immediately expressed himself with the utmost emotion, which proves to us, beyond all controversy, that, as it is through the medium of the external senses the mind receives its primary impressions, so the pleasure or aversion occasioned by them, and retained by the memory or mind, should actuate the expression of consciousness or mental feeling. "I not harshly used! I not ill-treated!" "Nay, now," says Demosthenes, "I begin to believe you—that is the form, that the language of an injured man. I acknowledge the justice of your cause, and will be your advocate." We perceive the earnestness of the Athenian citizen was excited by the feeling of pride; and this probably brought the circumstance of the cruelty more strongly before his mind; his veracity was disputed, and he replied to the orator in a feeling manner, agitated by anger, *i.e.*, an imitation of that expression, which was immediately caused by the cruelty of the transaction, strongly tinctured with the passion of indignation.

As with the first orator of Greece, so with the first orator of Rome, for Plutarch also tells us that Cicero, at first, was, like Demosthenes, very defective in delivery and action, and therefore diligently availed himself of the instructions of the two great actors, Roscius and Æsopus.

We shall find the object of this illustration shown more at length by the Roman orator. Calidius is represented by Cicero to have had great suavity of manners. No one knew better how to charm the attention of his audience, or more perfectly understood his subject. "He had not a single expression which was either harsh, unnatural, or far-fetched." His sentences were round and swelling, his action was graceful and agreeable, and his whole manner very engaging and very sensible. But the illustrious Roman insists that it is the business of the orator, not only to instruct and please, but also to prove and to inflame the passions; Calidius, he observes, was perfectly master of the first and second, but entirely destitute of the third, which, he adds, is of much greater efficacy than the other two. "He had no force, no exertion." Cicero, however, candidly relates the following:—"I perfectly remember, that when Calidius prosecuted Q. Gallius for an attempt to poison him, and pretended that he had the plainest proofs of it, and could produce many letters, witnesses, informations, and other evidences to put the truth of his charge beyond a doubt, interspersing many sensible and ingenious remarks on the nature of the crime; I remember," says Cicero, "that when it came to my turn to reply to him, after urging every argument which the case itself suggested, I insisted upon it as a material circumstance in favour of my client, that the prosecutor, while he charged him with a design against his life, and assured us that he had the most indubitable proofs of it then in his hands, related his story with as much ease, and as much calmness and indifference, as if nothing had hap-

pened." "Would it have been possible," exclaimed Cicero (addressing himself to Calidius), "that you should speak with this air of unconcern unless the charge was purely an invention of your own?—and, above all, that you, whose eloquence has often vindicated the wrongs of other people with so much spirit, should speak so coolly of a crime which threatened your life? Where was that expression of resentment which is so natural to the injured? Where that ardour, that eagerness, which extorts the most pathetic language even from men of the dullest capacities? There was no visible disorder in your mind, there was no emotion in your looks and gesture. You were, therefore, so far from interesting our passions in your favour, that we could scarcely keep our eyes open, while you were relating the dangers you had so narrowly escaped."

In this manner did Cicero employ the natural defect, or what he believed to be a defect of nature (for he had before said that Calidius "had no force, no exertion"), as an argument to invalidate his charge; and thus have I endeavoured to show that orators, readers, and speakers, who do not deliver their sentiments with appropriate feeling and earnestness, are liable not only to have their arguments confuted, but also to have their characters branded with insincerity, vice, and falsehood. This conclusion is naturally suggested to the discreeter part of an audience, and the narrow-minded, unthinking, and ignorant do not feel their attention sufficiently excited to enable them to remember, even with common interest, that which was advanced for their most serious consideration.

As students in oratory, we should be reminded, that we must never cease to avail ourselves of information—that we must observe, read, converse, and meditate. The speaker must not only acquire the justest conception of the things which he presumes to utter, but he must know how to communicate them in their proper order; they must be clothed in the most agreeable, as well as the most forcible, language. The speaker must avoid redundancy of expression; he must be neither too close nor too diffuse; and, above all, he must perfect himself in that branch of oratory, which has been pronounced to form the first, second, and third part of the science—Elocution. This will enable him, at all times, to command attention; its operation will be electric: it will strike from heart to heart; and he must be a mere declaimer, who does not feel himself inspirited by the fostering meed of such approbation,—mute attention; and returns his sentiments with a sympathetic feeling, energy, and pathos.

In Lord Bacon's great work on the "Advancement of Learning," you will also find some very interesting and remarkable narratives of the power of good delivery, and appropriate action and expression. But it is needless to multiply our illustrations under this head further, and I proceed therefore to give such general directions in reference to attitude, expression, and gesture, as I trust may be of some practical service to the novice in public speaking.

At first, then, when called on to address a public assembly, the speaker should not, the moment he is on his legs, begin without any

pause or preparation to pour forth his thoughts in words, because if he does this he will be very apt to get out of breath, lose self-possession, and become embarrassed. But I would suggest that on rising he should place himself in the best position alike for ease, grace, and freedom of action, the *weight* of the body being *poised* on the ball of one foot, the other being either slightly in advance or behind, and in all changes of position that foot should be moved first on which the weight of the body is not supported. Of course dramatic action permits a much more extended motion of the lower limbs than would be fitting elsewhere, but in the case of the preacher, barrister, lecturer, or public speaker, about one square yard is the limit within which he has to move, though in the case of the two last-named, there appears to be a growing custom to allow them a wider range for movement than was the case twenty years ago. The head should be held erect, but still in a perfectly free and natural position; nothing stiff or rigid should be seen either in the position of the head or neck. The latter must not be in any degree bent down or lean forward too much, so as to cause the chin to protrude, for this though a common, is a very ungraceful position, especially if the speaker leans with his hands on the railings of the platform (as some men often do); and such an awkward attitude not only greatly impairs the general expression of the countenance, but most materially injures the tone and power of the voice, as well as the general freedom of delivery. The chest should be well expanded, and the shoulders thrown back, but still carefully avoiding all appearance of stiffness or formality, and so the lungs will be able to be easily but yet thoroughly inflated, and perform all their important functions without any sort of restraint or hindrance. Then let the speaker or reader endeavour calmly to survey the audience he has to address, and quietly, noiselessly, but thoroughly inflate his lungs by a full inspiration performed in the manner I have so fully explained in the early portion of these lectures. The lungs being thus well supplied with air at the beginning can easily be kept so afterwards by comparatively slight inspirations, taken steadily and systematically at all the proper pauses at the different clauses of the sentence, and the full stop which closes the sentence always allows the speaker or reader opportunity and ample time for completely recruiting his lungs with air. All these suggestions, though they may seem minute and formal, will yet, when carried out properly, contribute greatly to give personal ease and self-possession to the novice in public speaking and reading.

The countenance is the primary seat of all expression, and in the changes seen in the forehead, eyebrows, eyes, and lips, all the passions and emotions of the soul may be successively seen as in a mirror. For these to be wholly without expression is enough to destroy almost all the power of the most earnest, vigorous, and impassioned language, so far as the mere words are concerned, and there should always be appropriate harmony in the expression of face, gesture, and language. But it is here perhaps, more than in anything, that *discretion* must be our tutor, and teach us to shun violence of action, and exuberance of gesture and expression of countenance, on the one hand, and tame, cold, motionless demeanour, and stolid, changeless face on the other. Due regard must

always be had to the size of the place in which we are speaking, the character of our audience, the nature of our subject, and the language we have to utter; and these being borne in mind, our chief instructors must be sound judgment and good taste in these and kindred matters. As you proceed with your speech, and warm with your progress in it, there will doubtless occur some word or clause which you desire to make emphatic, and you will almost instinctively use some action of the arm and hand to enforce it on the attention of your audience. Now avoid all narrow, awkward actions, proceeding only from the elbows. Remember that the arms should always perform their chief motions from the shoulders, the elbows by a gentle bend contributing to the principal action. Grace depends on freedom and ease of movement, and the curve which the hand usually describes in action, depends, as regards its latitude of motion, very much on the character of the language that is being uttered. If very earnest, passionate, or dignified in character, the action of the arm or hand should be free and waving in the amplitude of the curve it takes, but avoid, if possible, all mere violent angular action. Of course, in quieter passages the curves of the arm and hand are naturally very much less in extent. It is in elevated, declamatory, and poetical passages, that the language is best accompanied by extended motions; in ordinary discourse, simple and easy transitions are alone appropriate.

A chapter almost might be written on the use of the hands in oratory. The ancient rhetoricians placed the highest value on the service afforded by the hands in aiding the effect of public speaking, and seem to have used them in a much greater degree than we in our country at the present time are wont to do. Quinctilian, in writing on this part of our subject, says:—"It is a difficult matter to say what number and variety of motions the hands have, without which all action would be imperfect and maimed, since these motions are almost as various as the words we speak. For the other parts of the body may be said to help a man when he speaks, but the *hands*, if I may so express myself, speak themselves. Do we not by the hands desire a thing? Do we not by the hands promise, call, dismiss, threaten, act the suppliant, express our abhorrence or fear? By the hands do we not interrogate, deny, show our grief, joy, doubt, confession, penitence, &c.? Do not these same hands provoke, forbid, entreat, approve, admire, and express shame? Do they not in pointing out localities and persons supply the very place often of nouns, pronouns, and adverbs, insomuch that amid all the number and diversity of tongues upon the earth, this infinite use of the hands seems to remain the universal language common to all?"

Although, as I have said before, the hands should in all graceful motion describe waving lines or curves, yet in energetic actions they very often are, and to a considerable extent may be straightened. It will be found that natural impulse almost always makes, and properly makes, the termination of the motion of the hand on the emphatic word or syllable, and this by a kind of stroke or beat, proceeding mainly from the wrist, which, varying in power and degree with the character of the

language employed, and the personal energy and temperament of the speaker, not only perfects and determines the action, but will be found to increase materially the due weight or percussion of the voice. It must be remembered that the right hand is essentially the hand of action, and that the left hand is almost always used in mere subordination to the right. The late well-known writer and teacher of elocution, Mr. B. H. Smart, was accustomed in his instruction to pupils to group all gesture under four heads, which he classified under the names of—I. Emphatic; II. Referential; III. Impassioned; IV. Imitative. Of these four groups what is meant by *emphatic* action is sufficiently explained by the term.

"REFERENTIAL GESTURE is of frequent occurrence. By it the speaker calls attention to what is actually present, or to what is imagined for the moment to be present, or to the direction, real, or for the moment conceived, in which anything has happened, or may happen. When Lord Chatham speaks of the figure in the tapestry frowning on a degenerate representative of his race, he refers to the place by correspondent action. When Canute is described ordering his chair to be placed on the shore, the narrator, by action, fixes attention to some particular spot, as if the sea were really present. When a picture of any kind is to be exhibited to the mental view, the speaker will convey a lively impression in proportion as he himself conceives it clearly, and by action refers consistently to its different parts, as if the scene were before the eyes of his auditors.

"Of IMPASSIONED GESTURE it may be observed in this place, that, though all gesture of this kind *ought* to be the effect of natural impulse, yet the assumption of the outward signs of expression is one of the means of rousing in the speaker the real feeling. This consideration, and this alone, can justify any preceptive directions where nature seems to offer herself as sole instructor.

"IMITATIVE GESTURE often takes place with good effect in speaking, particularly in narration or description of a comic kind. To use it in serious description would generally be to burlesque the subject; though even here, if sparingly and gracefully introduced, it is not always misplaced. For instance, in Collins' 'Ode on the Passions,' the narrator may use imitative action when he tells us that—

"'Fear his hand its skill to try
Amid the chords bewildered laid,
And back recoiled:'

and that

"'Anger rushed———
In one rude clash he struck the lyre,
And swept with hurried hands the strings:'

and so, throughout the ode, wherever imitative action is possible without extravagance.

"Of gesture thus discriminated, it will not be difficult to determine the species which this or that department of speaking calls most into play. The pulpit, for instance, hardly admits of other than *emphatic*

gesture, seldom of *referential*, not very often of *impassioned*, never of *imitative*. The senate and the bar may more frequently admit of referential and impassioned gesture, very seldom of imitative. It is only the stage that makes full use of gesture drawn from all the four sources that have been indicated. Yet the practice of the *pupil*, whatever may be his destined profession, ought not to be confined only to one or two of these species of gesture. For, in order to bring forth the powers of intellect and sensibility, a wide range of subjects must be chosen; and in all these, his business will be, to 'suit the action to the word, the word to the action.'"

Some remarks in reference to the use of the arms and hands in speaking, fell from the lips of our present Prime Minister, the Right Hon. W. E. Gladstone, last year at a literary and artistic dinner, which are well worth consideration. He was regarding voice and gesture from an æsthetic point of view, and in reference to the latter, said :—"You know very well that, as far as Englishmen in general are concerned, when engaged in argument, even in invective and declamation, they make no use of their hands and arms. You would think they might as well be cut off, as being really superfluous appendages. I remember reading—and it is always very desirable to read books that foreigners write about us; depend upon it, it is the way to know ourselves—a book written about forty years ago by an Italian gentleman named Count Pecchio, recounting his experiences in England; and on visiting the chief people in London he says that he found their drawing-rooms not only well furnished, but overcrowded with all kinds of nick-nacks and *bijouterie* easily liable to fracture. Being of a philosophic turn, that gentleman began to connect in his mind causes and effects, and he said, 'I now see the reason why the English people never gesticulate. If they did, the whole of these beautiful objects—their china, their Venetian glass, all the interesting but fragile articles with which their rooms are complete—would come to grief.' I am not afraid that we should depart from our respective national qualities, and it would be a great misfortune that we should do so, but with the modern and innocent tendency to cosmopolitan fashions, it may be that the Englishman will begin to unglue a little, and that the idea will gradually find its way into his mind that Nature gave him arms and hands, not merely for the purpose of digging the earth, or navigating the sea, but likewise for purposes in connection with the higher operations of the mind in giving effective and graceful expression to his thoughts and feelings."

I shall enter more fully in my next Lecture into the subject of the Expression of the Emotions by countenance and gesture, and examine their influence in the portrayal of the various passions and feelings of human nature in detail. It is a subject well deserving our attentive consideration, when it is remembered that intonation, inflection, modulation, and all the other elements that combined give true vocal expression fail, however perfect they may be, to give delivery its full effect, if the countenance, and indeed the whole body, do not sympathise and express in harmony all those passions and feelings which are manifested in the

tones of the voice. Nothing can be more at variance with nature, and destructive of all effect, than for an orator to maintain a rigid stillness and an unvarying countenance. Indeed, where there exists anything like imagination and warmth of natural feeling, it will be seen that the tendency to manifest emotion is so spontaneous, alike as regards the play of countenance and gesticulation, that the aid of any instruction will more likely be required to chasten and subdue than to stimulate the manifestation of the emotion by gesture and facial expression. In the order of nature, as we see in the case of uncivilised races, and in the children of all races, civilised as well as uncivilised, we shall, I think, invariably find that in the manifestation of any passion or emotion it is first indicated in the expression of the countenance, then by gestures, and, last of all, by articulate speech. In calmer feelings, and in the expression of the milder sentiments, I have noticed that in general gesture does not precede but accompanies language. Dr. Erasmus Darwin, in his "Temple of Nature," notices the manifestation of the emotions by external signs in the following verses:—

"When strong desires or soft sensations move
The astonish'd intellect to rage or love,
Associate tribes of fibrous motions rise,
Flush the red cheek or light the laughing eyes.

Whence ever-active imitation finds
Th' ideal trains that pass through kindred minds;
Her mimic acts associate thoughts excite,
And the first language enters at the sight.

Association's mystic power combines
Internal passion with external signs;
From these dumb gestures first th' exchange began
Of viewless thought in bird, and beast, and man:

And still the stage by mimic art displays
Historic pantomime in modern days;
And hence the enthusiast orator affords
Force to the feebler eloquence of words."

LECTURE XVI.

The Expression of the Emotions by the Human Countenance—Quinctilian's remarks on the Head and Face generally—Diagrams of the Muscles of the Face from Sir Charles Bell's work and Henle's "Anatomie des Menschen"—The Forehead—The Eyes—Remarks of Dr. Austin—Buffon's description of the Eyes and their Power of Expression—Engel's Views on this Subject—Delsarte's opinions in regard to the Eyes—Letter from Mr. Darwin on the question—The Eyebrows and Eyelids as Adjuncts in Expression—Quinctilian's Observations—The Nostrils—The Mouth and Lips—Quotation from Buffon and Dr. Austin—The Functions of the Mouth and Lips in the Expression of the Emotions.

IN this Lecture I propose entering into an examination at some length of those different features of the human countenance which express so vividly the various passions and emotions of human nature. The authorities I have consulted have been many, but I am chiefly indebted for the results I shall present you with this evening to Dr. Gilbert Austin's "Chironomia," Sir Charles Bell's "Anatomy and Philosophy of Expression," Moreau's edition of "Lavater on Physiognomy," the last edition of the Abbé Thibout's admirable work, entitled, "Action Oratoire," and Mr. Charles Darwin's most deeply interesting book "On the Expression of the Emotions in Man and Animals."

As regards the head and face generally, no better remarks can be offered than those made by Quinctilian, who says: "As the head gives the crowning grace to the whole body, so does it principally contribute to the expression of grace in delivery. It should be held in an erect and natural position. For when hung down it expresses humility, when thrown backwards arrogance, when inclined to either side languor, and when stiff and rigid it exhibits a want of polish and refinement. Its movements should be suited to the character of the delivery, and be in harmony with the actions of the hands and the movements of the body. The eyes are in general directed to the quarter to which gesture points, except when we have occasion to condemn, to refuse, or to require any object to be removed; on which occasions we should at the same moment express aversion in the countenance and reject by the gesture, as in these lines, 'Banish, ye gods, this monster from the earth.'

"I hold myself not worthy of such honour."

Fig. 1.—Diagram of the muscles of the face from Sir C. Bell.

Fig. 2.—Diagram from Henle.

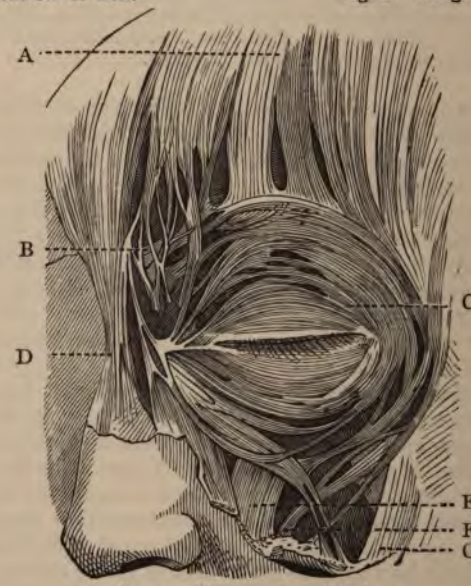

Fig. 3.—Diagram from Henle.

A Occipito frontalis, or frontal muscle.
B Corrugator supercilii, or corrugator muscle.
C Orbicularis palpebrarum, or orbicular muscles of the eyes.
D Pyramidalis nasi, or pyramidal muscle of the nose.
E Levator labii superioris alæque nasi.
F Levator labii proprius.
G Zygomatic muscle.
H Malaris muscle.
I Little zygomatic muscle.
K Triangularis oris, or depressor anguli oris.
L Quadratus menti.
M Risorius, part of the Platysma myoides.

The head alone is capable of many expressive movements; for besides those inclinations of it which show assent or rejection, approval or disapproval, there are other well-known motions known to humanity which indicate modesty, doubt, admiration, or indignation. But to use a motion of the head alone, unaccompanied by any other gesture, is considered ungraceful in action.*

Let us now direct our attention to the countenance generally. Plato says most truly that in the head and countenance may be seen the whole man. And this we feel instinctively to be true, and there are few countenances by which we are not more or less attracted or repelled, even at the first glance. It is in the human face that the passions and emotions of the soul may most vividly be read. The language that is written there, is one that is understood by all countries and all races of mankind, and speaks often with a power that equals even if it does not surpass, that of voice and speech. Let us take this subject analytically first, and consider the different parts of the countenance that are the chief seats of emotional expression. The excellent diagrams (see opposite page), showing the muscles of the face, are taken from Sir Charles Bell's celebrated work and Henle's "Anatomie des Menschen;" and for the use of them here, I am indebted to the courtesy of Mr. Darwin.

Nothing contributes more to the general nobility of the countenance and expression of intelligence than an ample and well-developed forehead. The frontal muscle (*occipito frontalis*) with which it is provided is a powerful instrument of action in the wrinkling of the forehead; but as far as I can judge never acts alone, but always in conjunction with the *corrugator* muscles of the eyebrows.

Next in order I take the eyes and their powerful adjuncts in expression —the eyebrows and eyelids. The remarks of Dr. Gilbert Austin in the third chapter of his 'Chironomia,' in reference to the power of the eyes in commanding the attention of an audience, are well worthy of being quoted here. "As the principal object of every public speaker," he says, "must be to obtain the attention of his audience, so every cir cumstance which can contribute to this end, must be considered most important. In the external demeanour nothing will be found so effectually to attract attention and to detain it, as the direction of the eyes. It is well known that the eyes can influence persons at a distance; and that they can select from a multitude a single individual and turn their looks on him, though many lie in the same direction. The whole person seems to be affected in some measure by this influence of another's eyes; but the eyes themselves feel it with the most lively sensibility. It is in the power of a public speaker to obtain the attention of any individual by turning his eyes upon him, though the matter of his discourse may not be particularly addressed or relating to that person. But if he direct his looks into the eyes of any one of his audience, he holds his attention irresistibly fixed. We seem to have the power, as it were, of touching each other by the sense of sight, and to be endued with something of that fascination of the eye, which is attributed to other animals,

* Quinct., lib. xi. c. 3.

and which the serpent is particularly said to possess. Not only is every one conscious when he is looked upon himself, but he even perceives when others are looked upon. The line of the direction of the axis of the eye, however invisible or imaginary, seems in effect as if it could be seen, and that in every instance throughout a great assembly, crossing and radiating in a thousand directions from the centre of every orb of sight.

However these circumstances may be accounted for, the public speaker will judiciously take care to avail himself of them in a proper manner. He will therefore turn his eyes upon the eyes of his audience, and in the more important and earnest passages will seem to look, as it were, into the very pupils of their eyes.*

The foregoing passage is as applicable to the art of Public Reading as that of Public Speaking. For if a reader keeps his eyes fixed upon the page the whole time he is reading aloud, he loses one-half the effect he would otherwise produce, to say nothing of the waste of power caused by so much of the vocal wave of sound falling direct upon the page he is reading, and so being thrown back upon himself, instead of travelling on in a series of successive undulations and reaching properly the auditory nerves of his hearers. For one who has to read aloud, the art cannot too soon be acquired of training the eye to gather at a glance the words in each clause, and then successively pronouncing them with the head held easily erect and the eyes directed towards the reader's audience. Another remark of Dr. Austin is also worthy of notice. "If it be surprising," he says, "that the direction of the axis of vision (as it may be called) of every eye is capable of being traced by any observer as accurately as if a radiant and visible line were drawn from each; not less surprising is the power of judging by the expression of another's eye when it is that it exercises no speculation, even though the axis be in the direction of a particular object. This singular expression may be termed bending the eye on vacancy; in which case distinct vision is not intended, but the focus falls short of the objects in the line of the axis of the eye. Persons in deep thought often look in this manner with their eyes perfectly open, directed towards some objects and yet manifestly not seeing them; but void of speculation, as those who walk in their sleep. Of this expression every beholder is sensible; it gives the appearance of abstracted meditation and inward retirement. The short-sighted eye, however near to the description, is easily distinguished from the eye bent on vacancy. In the vacant eye the peculiar expression is observed; in the short-sighted eye the peculiar conformation.†

No writer has described more eloquently and poetically the power of the human countenance to express emotions, and especially of the eyes, than the great French naturalist, Buffon. He says, in language as truthful as it is beautiful:—

"Lorsque l'âme est tranquille, toutes les parties du visage sont dans un état de repos; leur proportion, leur union, leur ensemble, marquent encore assez la douce harmonie des pensées, et répondent au

* Austin's Chironomia, pp. 103-4. † Ibid., pp. 105-6.

calme de l'intérieure; mais lorsque l'âme est agitée, la face humaine devient un tableau vivant, où les passions sont rendues avec autant de délicatesse que d'énergie, où chaque mouvement de l'âme est exprimé par un trait, chaque action par un caractère, dont l'expression vive et prompte devance la volonté, nous décèle et rend au dehors par des signes pathétiques les images de nos secrètes agitations. Mais c'est surtout dans les yeux qu'elles se peignent et qu'on peut les reconnaître; l'œil appartient à l'âme plus qu'aucune autre organe; il semble y toucher et participer à tous ses mouvements; il en exprime les passions les plus vives et les émotions les plus tumultueuses, comme les mouvements les plus doux et les sentiments les plus délicats; il les rend dans toute leur force, dans toute leur pureté tels qu'ils viennent de naître; il les transmet par des traits rapides que portent dans un autre âme le feu, l'action, l'image de celle dont ils partent; l'œil reçoit et refléchit en même temps la lumière de la pensée et la chaleur du sentiment, c'est le sens de l'esprit et la langue de l'intelligence."

Dr. Austin, too, in his "Chironomia," justly remarks (pp. 106, 107) that, "as much of the mind is discovered by the countenance, and particularly through the windows of the eyes, so all men examine the countenance and look into the eyes of those from whom they have any expectations, or with whom they are to have any important intercourse or dealings. Nay, the very domestic animals learn thus to read the human countenance, and the dog is found to look for his surest and most intelligible instructions into his master's eyes. To look fairly in the face, or rather into the eyes of those who are objects of respect, bespeaks, in youth especially, a candid and ingenuous mind; as on the contrary an habitual cast-down look, as it is commonly called, and averted or unsteady eyes, are universally understood to indicate the opposite character. The reserve and dark consciousness of an unworthy heart do not willingly expose themselves to be penetrated by the beam of a searching eye. But this is altogether different from the occasional downcast bashfulness of modesty, which as soon as it is encouraged to look up becomes enlightened with candour and intelligence.

The remarks of an eminent writer of the eighteenth century, M. Engel, who published a learned and elaborate work on the subject, entitled "Idées sur le geste," in the form of a series of letters, says in his sixth letter:—

"L'âme parle le plus souvent, et de la manière la plus facile et la plus claire par les parties dont les muscles sont les plus mobiles; dont elle s'expliquera le plus souvent par les traits du visage et *principalement des yeux;* mais ce ne sera que rarement qu'elle emploiera les changements dans les attitudes caractérisques de tout le corps. La première espèce de ces expressions, savoir celles des yeux, s'opère avec tant de facilité et si spontanément en ne laissant, pour ainsi dire, aucune intervalle entre le sentiment et son effet, que le sangfroid le plus refléchi et l'art le plus exercé à masquer les pensées les plus secrètes, n'en pouvent pas arrêter l'explosion, quoiqu'ils maîtrisent tout le reste du corps. L'homme qui veut cacher les affections de son âme, doit surtout prendre

garde de ne pas se laisser fixer dans les yeux; il ne doit pas moins veiller avec soin sur les muscles qui avoisinent la bouche, qui lors des certains mouvemens intérieures se maîtrisent très difficilement. 'Si les hommes,' dit Leibnitz, 'voulaient examiner davantage avec un veritable esprit observateur les signes extérieures de leurs passions, le talent de se contrefaire deviendrait un art moins facile.' 'Cependant l'âme conserve toujours quelque pouvoir sur les muscles; mais elle n'en a aucun sur le sang,' dit Descartes; et par cette raison la rougeur ou la pâleur subite dependent peu ou presque point de notre volonté."

It is right, however, that I should mention that the late most eminent teacher of the art of Dramatic Elocution in Paris, François Delsarte, who died about five years ago, and whose pupil, Rachel, was perhaps the highest type of his school on the stage of France, as Macready was on the stage of England, always contended that the eyes themselves, apart from the other features, did not express the emotions, but only *indicate* the objects that excite the emotions. He says: "Cover the lower part of the face with your hand, and impart to your look all the energy of which it is susceptible, and it will be impossible for the most sagacious observer to discover whether your look expresses anger or attention. On the other hand, uncover the lower part of the face, and if the nostrils are dilated, if the contracted lips are drawn up, there is no doubt that anger is written on the countenance. An observation which confirms the purely indicative part performed by the eye is, that among raving madmen, the lower part of the face is violently contracted, while the vague and uncertain look shows clearly that their fury has no object."

Now, the opinion of such an accomplished instructor, and one who could number among his pupils not only such *artistes* as Rachel and Macready, but the gifted Sontag, Madeleine Brohan, Barbot, Pasea, and others of eminence on the French stage; and among the orators of the French pulpit, such men as Père Lacordaire, Père Hyacinthe, and other celebrated preachers, is undoubtedly entitled to high respect. But I cannot think here that Delsarte is altogether right. Undoubtedly the eyelids, eyebrows, and mouth are most powerful adjuncts in the expression of the emotions; but I am certainly disposed, from the observations I have made, to come to the conclusion that the eyes themselves *do* grow bright or dull under the influence of certain emotions, that they *do* sparkle in mirth or melt in pity. On this point I was anxious to obtain the opinion of so distinguished a naturalist and so careful and accurate an observer as Mr. Darwin, and I accordingly wrote to him on the subject, saying that I ventured to differ from Delsarte, and should like much to know whether Mr. Darwin's views on this point were in accordance with mine or not. In compliance with my request, Mr. Darwin favoured me at once with an answer, which I give in his own words:—

"Down, Beckenham, Kent.

"MY DEAR SIR,—I thank you for your very obliging letter, and for the information in regard to Delsarte's views respecting the eyes. Although it is very easy to deceive one's self on such a point, yet after reading over

what I have said, I cannot think that we are in error. Surely the different appearance of the eyes in hectic fever, and during great exhaustion to which Dr. Piderit alludes, cannot be accounted for simply by the position of eyelids and eyebrows. Could you not observe the eyes of some one looking grave, and then smiling? I will endeavour to do so.

"I remain, my dear Sir,

"August 19th. "Yours faithfully,

"C. J. PLUMPTRE, ESQ. "CHARLES DARWIN."

I am very glad to find that the opinion I had formed is confirmed by so eminent an authority as Mr. Darwin.* Extended observation will, I think, further confirm the fact that the eyes themselves, apart from the adjuncts of any other features, do in themselves vary in brightness and expression under the influences of various emotions. In the recently published volume of the "Life of the Eminent Tragedian, Charles Young," by his son, the Rev. Julian Young, the author, speaking personally of what he had noticed in the great actor, Edmund Kean, says: "When kindled by real passion off the stage, or by simulated passion on it, his eye gleamed with such scorching lustre as to make those who stood beneath its rays quail."

Sir Walter Scott, in the accounts he gives to Lockhart of his interview with Burns, says: "There was a strong expression of sense and shrewdness in all his lineaments; the eye alone, I think, indicated the poetical character and temperament. It was large and of a dark cast, which glowed (I say *literally glowed*) when he spoke with feeling or interest. I never saw such another eye in a human head, although I have seen the most distinguished men of my time.†

In Meister's account of Diderot, contained in the 13th volume of Grimm's "Correspondance Littéraire," I find it stated that "Diderot's eyes were habitually kindly and sympathetic in expression; but as he grew excited in conversation, they literally sparkled like fire." Many more similar instances might be given in support of the opinion I hold, that the eyes in themselves have the power of growing bright or becoming dull under the influence of different emotions. Addison in "The Spectator" for June 8, 1711 (No. 86), says, "I have seen an eye curse for half-an-hour together, and an eyebrow call a man a scoundrel." And again, "The Spectator" for November 26, 1712 (No. 541), says, "But the fact is, the face is the epitome of the whole man, and the eyes are the epitome of the face." No. 250 of the same journal for December 17, 1711, has also a very amusing paper on the eyes.‡

It appears to me, then, in regard to the expression of the various emotions, we are warranted in saying that the eyes sparkle, and, as it were, dance in mirth; that they beam with a tender light in love and

* Since this letter was written, now more than four years ago, Mr. Darwin has favoured me with another communication, stating that further observation has in no way altered his opinion.

† Life of Burns by Principal Shairp, pp. 50, 51.

‡ In Mr. R. Brudenell Carter's excellent work "On Good and Bad Eyesight" (London, Macmillan), just published, will be found some very interesting remarks on the emotions that cause the eyes to grow bright or dull in appearance.

affection; that they blaze and seem to flash fire in rage; that they melt in grief and pity; that they are raised up in joy, hope, and supplication; that they are cast down in gloom, despondency, and shame; that in the expression of scorn and contempt, they appear to measure their object from head to foot; that they are widely opened, and stare more or less in amazement, wonder, and surprise; that they are protruded in horror; are restless in anxiety; are fixed and resolute in confidence, courage, and secrecy; and seem cast on vacancy in abstract thought. The muscles which perform these varied functions are the orbicular muscles. (See diagrams.)

The eyebrows and eyelids are most important adjuncts to the expressiveness of the eyes. The eyebrows are elevated in amazement, joy, and hope; they are depressed in grief, despair, and authority; they are knitted together and produce the frown of anger and the other sterner passions, and seem to droop in weakness and dejection. The muscles which control these actions are the corrugator and orbicular muscles. (See diagrams.)

What Quinctilian says on these points is as truthful as it is eloquent. He states, in the third chapter of his eleventh book, as follows:—"In order to bring about all the various expressions of the eyes, the eyelids and the cheeks lend assistance by their auxiliary service, and the eyebrows also contribute greatly. For they give the form to the eyes in a certain degree, and altogether control the forehead. By them the forehead is contracted, raised, or lowered; and accordingly as any circumstance particularly affects the mind, the blood which is affected in its movement by the emotions, when it reaches the skin, delicate with modesty, is diffused in blushes; and when it suddenly retires through fear, it entirely forsakes the forehead, which it leaves pale and cold. When the blood is temperate, the forehead appears like the serene sky. It is a fault in the eyebrows either to be altogether immovable or to move too much, or to be at variance by being unequally raised, or to be in any manner different from what we have mentioned. For anger is manifested by the contraction of the brows, sorrow by their depression, and cheerfulness by their relaxation."

The nostrils play comparatively a subordinate part in the expression of the emotions. When we are calm and composed they are relaxed, but become rigid in violent passion, in which condition also, the Abbé Dubroca says, he has observed that the *alæ* of the nostrils become swollen and are greatly distended. In disgust, scorn, and contempt the nostrils are drawn up, and (according to Quinctilian) in the manifestation of pride and haughtiness. The muscles which act upon them are those of the *pyramidalis nasi* and the *levator labii superioris alæque nasi*. The cheeks contribute to expression chiefly by their becoming more or less flushed or pale under the influence of certain emotions.

Last of all we come to the mouth and lip, which, as organs of expression, are as important, even if not more important, than the eyes themselves. The mouth indeed may well excite our deepest interest and attention, whether on account of the variety and precision of its action, or the language and tones which issue from it, or the general impression

which its shape and character make upon the beholder. The description which Buffon gives of the mouth and lips may well be cited here, for it is as eloquent as it is true:—"La bouche et les lèvres sont, après les yeux, les parties du visage qui ont le plus de mouvement et d'expression; les passions influent sur ces mouvemens; la bouche en marque les différens caractères par les différentes formes qu'elle prend: l'organe de la voix anime encore cette partie et la rend plus vivante que tous les autres; la couleur vermeille des lèvres, la blancheur de l'émail des dents, tranchent avec tant d'avantage sur les autres couleurs du visage qu'elles paraissent en faire le point de vue principal: on fixe en effet les yeux sur la bouche d'un homme qui parle, et on les y arrête plus longtemps que sur toutes les autres parties. Chaque mot, chaque articulation, chaque son produisent des mouvemens différents dans les lèvres. Quelques variées et quelques rapides que soient ces mouvemens, on pourrait les distinguer tous les uns des autres. On a vu des sourds en connaître si parfaitement les différences et les nuances successives, qu'ils entendaient ce qu'on disait en voyant comme on le disait."*

Dr. Austin well remarks that it is more important to attend to the mouth than even to the eyes themselves. "The eyes," he says, "can at all times assume the character suited to the expression of the moment. But the mouth being one of the softest features is soonest changed, and if it once loses its character of sweetness, it changes perhaps for ever. How few mouths which have been beautiful in youth (that season of happiness and smiles) preserve that character beyond youth; whilst the eyes are often found to retain their lustre, or to flash occasionally with their early brightness even in advanced life. Every bad habit defaces the soft beauty of the mouth, and leaves indelible on it the traces of their injury. The stains of intemperance discolour it; ill-nature draws it down; envy deforms, and voluptuousness bloats it. The impressions of sorrow upon it are easily traced; the injuries which it suffers from ill-health are manifest, and accidents may often deform its symmetry. It is sweetened by benevolence, chiselled by taste, rendered firm by wisdom, and composed by discretion; and these traces, if habitually fixed, last unaltered in its soft forms throughout every varying stage of life. We should, therefore, labour in our own persons, and watch those of the young under our control, to form, if possible, this pliant and characteristic feature to that grace and beauty of form which is so apt to be marred by ill-temper and bad passions. But whatever may be the beauty and expression of the mouth which prepossesses in favour of an orator, a well-formed mouth is to be desired on another and most important account, which is for the advantage of more perfect articulation and grace in delivery. An ill-formed, uncouth, underhung or gaping mouth can never finish perfectly or correctly the articulation of words, nor deliver them with that winning grace which delights the ear as well as the eye of every hearer. The authors of the fantastic legends of the 'Fairy Tales' often allude to the magic gift of dropping at every word pearls and diamonds from the lips. A near approach to this imaginary gift is made in real life by those who acquire the most perfect

* Buffon: "Hist. Nat. de l'Homme," p. 527.

eloquence; who join to correct and finished enunciation the graces of a refined taste and the riches of a cultivated mind. On their lips sit persuasion and delight, and the words which fall from them may well be compared to the brightest gems." *

The muscles which act upon the lips are the *levator labii superioris* and the *levator labii proprius*, while the shape and opening and shutting of the mouth are produced by the actions of those muscles which are termed the *zygomatic*, the *malaris*, the little *zygomatic*, the *depressor anguli oris*, the *quadratus menti* and the *risorius*. The lips play a most prominent part in the manifestation of all the emotions. In joy and laughter they are drawn back at the corners and raised; in sorrow and dejection they are depressed, and in some instances slightly projected; in scorn and contempt they are curled upwards, in disgust downwards; in decision and energy they are firmly compressed together; in weakness and irresolution they are relaxed; in agony they are often tightly pressed together; and in the case of vexation, it may frequently be noticed that the lower lip is bitten by the upper front teeth. I have also observed that in persons of quick and lively intellect the lips are highly muscular, elastic, and mobile in their actions; while in persons of weak intellect the lips are loose and pendulous.

In fear, in languor, in wonder, and in the act of eager listening, it will be observed in most cases that the lower jaw falls, and the mouth is consequently more or less open in extent. Mr. Darwin in his "Expression of the Emotions" notices all these facts, and the last eight chapters of his most deeply interesting work may be read by the student with the greatest profit and advantage.

* Austin's "Chironomia," pp. 123. 124.

LECTURE XVII.

Erasmus Darwin's Theory of the Mode in which we become acquainted with the Emotions of others—Opinion of Edmund Burke—Views of the Tragedian, Betterton—Expression of the various Emotions: Joy, Pleasure, Cheerfulness, Love, Affection, Sympathy, Pity, Devotion, Veneration, Gravity, Seriousness, Perplexity, Attention, Surprise, Wonder, Amazement, Admiration, Appeal, Persuasion, Hope, Desire, Tranquillity, Acquiescence, Negation, Raillery, Irony, Anxiety, Dejection, Grief, Misery, Despair, Fear, Terror, Horror, Meditation, Abstraction, Reverie, Vexation, Ill-Temper, Determination, Shame—Views of Dr. Burgh, Sir C. Bell, and Mr. Darwin.

IN my last Lecture I brought before your notice analytically the various features of the human countenance, and the parts they severally play in the manifestation of the different emotions. This evening I propose regarding the subject *synthetically*, and examining how they act in combination in expressing the emotions.

The elder Darwin justly remarks in one of his notes to his "Temple of Nature," that "there are two ways by which we become acquainted with the passions of others: first, by having observed the effects of them, as of fear or anger, on our own bodies, we know at sight when others are under the influence of these passions. So children, long before they can speak or understand the language of their parents, may be frightened by an angry countenance, or soothed by smiles and blandishments; and secondly, when we assume the countenance, or put ourselves in the attitude that any passion naturally occasions, we soon, in some degree, acquire that passion; hence, when those who are angry indulge themselves by giving vent to their anger in loud oaths and violent actions of the arms and hands, they actually increase their anger by the very mode in which they express themselves; and on the contrary, the counterfeited smile of pleasure in indifferent or disagreeable company soon brings with it a portion of the reality, as is well illustrated by Mr. Burke in his 'Essay on the Sublime and Beautiful,' when he says that public speakers who use gesture not only seem in earnest, but for the time actually become so, even though at first they might have been indifferent; and again Burke remarks: 'It appears to me very clearly from this, and from many other examples, that when the body is disposed by any means whatsoever to such emotions as it would acquire by the means of a

certain passion, it will of itself excite something very like that passion in the mind.'"

I think there can be no doubt of the truth of this, and it is confirmed by the authority of many eminent observers in past and present times. I have in my possession an old book (date 1710) containing the biography of the great tragedian of the latter part of the seventeenth century, Betterton, which contains also an elaborate treatise by him on the art of dramatic elocution, of the existence of which few seem to be aware. This treatise abounds in illustrations of the truth of the remarks of Edmund Burke and Dr. Darwin, and similar instances may also be found in the recently published biographies of the two eminent actors, Young and Macready.

No doubt the restraints which high moral principles, or the culture of good society, lay upon the external and uncontrolled expression of our more violent passions, will do much to keep them within proper bounds; and hence one of the advantages of education and civilisation.

I propose, then, now to enter into an examination of the mode in which our various passions and emotions affect our physical organisation, and render themselves externally visible to others; and in this investigation I will take first in order the more pleasurable and amiable feelings of our nature, and then those of a sterner and more painful character. Such an investigation is well worthy of our most attentive study, for, as Betterton observes in his "Treatise," every passion or emotion of the mind has its proper and peculiar countenance, tone of voice, and gesture; and the whole body of man—all his looks, and every sound of his voice, like strings on an instrument, receive their sounds from the various impulses of his passions. Joy, especially when sudden and intense, expresses itself by clapping the hands, leaping, shouting, loud laughter, and other apparently purposeless actions. The sound of laughter is produced (as Mr. Darwin remarks) by a deep inspiration, followed by short, interrupted, spasmodic contractions of the chest, and especially of the diaphragm. Hence we hear of "Laughter holding both his sides." The lower jaw often quivers up and down, and during the action of laughing, the mouth is opened more or less widely, with the corners drawn much backwards as well as a little upwards, and the upper lip is somewhat raised. The drawing back of the corners is best seen in moderate laughter, and especially in a broad smile—the latter epithet showing how the mouth is widened.* The eyes are bright and sparkling, opened wide, save in the act of laughing, and are often, when the joy partakes of a religious character, cast upwards, and not unfrequently in extreme joy or rapture are suffused with tears. The voice is pitched in the highest keys, and abounds in extreme rising inflections—the light bounding poise and quick time. In what may be termed moderate joy, such as pleasure, high spirits, cheerfulness, we have the characteristics of expression as in joy, only more or less subdued in their manifestation. Indeed, Sir Charles Bell says, "In all the exhilarating emotions, the eyebrows, eyelids, the nostrils, and the angles of the mouth are raised, and the whole face seems to expand."

* Darwin's "Expression of the Emotions," p. 230.

I come next to Love, affection, and what are usually called the softer or more tender passions. In all these, but varying in degree according to the intensity of the passion, we have the forehead smooth and open, the eyebrows slightly raised and arched; the eyes beaming with a gentle lustre, and smiles playing upon the lips. The tendency to embrace, caress, and kiss the beloved object appears to be universal among the civilised races of mankind; but Mr. Darwin says the last-named sign of affection is wholly unknown to the New Zealanders, the Tahitians, Papuans, Australians, the Somals of Africa, the natives of Tierra del Fuego, and the Esquimaux. In the expression of love, affection, &c., by the voice, we have a considerable range of rising inflections pitched in keys more or less high, and they are often modulated into a tender minor key.

Sympathy is, in Mr. Darwin's opinion, a separate or distinct emotion, and one that is especially apt to excite the lachrymal glands. The eyebrows are contracted usually, and in Pity, which is a mixed emotion, for with sympathy there is usually blended a certain amount of sorrow and regard, the eyes are bent upon the object that excites the feeling, are frequently suffused with tears, and all the features seem, as it were, drawn together. In the voice rising inflections prevail, and these are usually pitched in minor keys.

Devotion may be considered a mixed feeling compounded of love, veneration, and often a certain amount of dread or fear. The eyes are in general cast upward; the worshipper sinks upon his knees, the hands are raised commonly as high as the breast, are upturned, and the palms folded together. The direction of the eyes upwards is, in Mr. Darwin's opinion, a movement that "is probably a conventional one—the result of the common belief that Heaven, the source of Divine Power to which we pray, is seated above us." He further goes on to observe that a humble, kneeling posture, with the hands upturned and palms joined, appears to us, from long habit, a gesture so appropriate to devotion that it might be thought to be innate; but he states that he has not met with any evidence to this effect with the various extra-European races of mankind. He thinks that Mr. Hensleigh Wedgwood has apparently given the true explanation, though this implies that the attitude is one of slavish subjection: "When the suppliant kneels and holds up his hands with the palms joined, he represents a captive who proves the completeness of his submission by offering up his hands to be bound by the victor. It is the pictorial representation of the Latin *dare manus*, to signify submission." Hence it is not probable, Mr. Darwin thinks, that either the uplifting of the eyes or the joining of the open hands under the influence of devotional feelings are innate, or truly expressive actions; and this could hardly have been expected, for it is very doubtful whether feelings, such as we should now rank as devotional, affected the hearts of men, whilst they remained in past ages in an uncivilised condition.* In gravity, or serious thought, such as when the mind is meditating upon some important subject, the eyebrows are somewhat drawn down, the eyes often seem to be bent on vacancy, the mouth is

* Darwin's "Expression of the Emotions," p. 221.

shut, and the lips firmly pressed together. Mr. Darwin remarks that "a man may be absorbed in the deepest thought, and his brow will remain smooth until he encounters some obstacle to his train of reasoning, or is interrupted by some disturbance, and then a frown passes like a shadow over his brow." This is caused by the action of the corrugator muscles, which, by their contracting, lower the eyebrows and bring them closer together, thereby producing vertical furrows in the forehead, or in other words, a frown. Sir. C. Bell* expresses his opinion, that the corrugator is "the most remarkable muscle of the human face. It knits the eyebrows with an energetic effort, which unaccountably, but irresistibly, conveys the idea of mind." The posture of the body and limbs is usually composed, and without much motion; but, as Mr. Darwin observes, in perplexed reflection we find that it is often accompanied by certain movements or gestures. At such times we commonly raise our hands to our foreheads, our mouths, or chins; but we do not act thus, as far as he has seen, when we are quite lost in meditation, and no difficulty is encountered. We can understand why the forehead should be pressed or rubbed, as deep thought tries the brain, but why the hand should be raised to the mouth, or chin, or other parts of the face, is not so clear.† It is pretty nearly certain that men of all races frown when they are in any way perplexed in thought. When grave meditation expresses itself in language, the voice is usually pitched in low keys; subdued inflections and the heavy poise prevail, and the delivery in point of time is slow.

We are led next, by an almost imperceptible gradation, to consider attention, surprise, wonder, and amazement, for, as Mr. Darwin very justly remarks, attention, if sudden and close, often graduates into surprise; and this into astonishment; and this into stupefied amazement. The latter frame of mind is closely akin to terror. Attention is shown by the eyebrows being slightly raised, and as this state increases into surprise, they are raised to a much greater extent, with the eyes widely opened. Mr. Darwin also says that the mouth is widely open. It is so usually, I admit, but I do not think invariably. I have noticed it always with the lower classes, but I do not think it is so commonly seen among the more highly-cultured classes of society, or in those who have been trained to carry on respiration properly, *i.e.*, by the nostrils. But the eyes are more or less widely open and the eyebrows elevated in all cases where surprise and wonder are really felt. Mr. Darwin says a person may often be seen to pretend surprise by merely raising his eyebrows. All authorities seem to agree that the most common gesture of surprise and wonder is to raise the opened hands either to the level of the face, or, in more extreme cases, high above the head. The utterances of surprise, wonder, and amazement are almost always delivered in rising inflections of considerable extent, pitched in high keys; unless awe is mingled with wonder when the rising inflections are subdued, and keys more or less low prevail. Admiration is a mixed feeling usually consisting of some degree of wonder, which produces also a sense of pleasure, with approval or esteem.

* Sir C. Bell's "Anatomy of Expression," pp. 137-9. † Darwin, p. 230.

When great admiration is excited, the eyebrows are raised, the eyes widely open, bright, and sparkling, the lips smiling, and the hands not very unfrequently raised up with the palms expanded. Its expression by the voice is always in extreme rising inflections, pitched in high keys. Appeal or persuasion usually has the forehead smooth and unruffled, the eyes opened wide, with an eager, discerning look, the lips inclined to a smile, and the voice takes a considerable range in rising inflections pitched in moderately high keys.

In the manifestation of hope, we find in general, more or less, according to degree, of the following characteristics :—

The whole countenance has a bright expanded look, the eyebrows are arched, the eyes sparkling, and the lips inclined to a smile. In its expression by language we find the voice taking a considerable range in the use of rising inflections, pitched in keys more or less high, and the delivery is almost always quick in point of time. "Desire," says Dr. Burgh, "differs from hope, as regards expression, chiefly in this particular, that there is more appearance of doubt and anxiety in the former than in the latter; for it is one thing to desire what is agreeable, and another to have a prospect of its being obtained."

In tranquillity, the countenance is calm, open, and composed, the forehead smooth, the eyebrows slightly arched, and the eyes mild and placid in expression. The mouth is gently closed, and there is a general repose of the body and limbs. The language that is uttered in this frame of mind is expressed in moderate ranges of inflection, and in a voice that is almost always limited to the middle keys and moderate time.

Before passing on to the consideration of the sterner and more painful passions and emotions, I just say a word in regard to the external signs which either act as substitutes for or accompany expressions of acquiescence or negation. The nod of the head to signify acquiescence or approval, and the shake of the head to signify refusal, negation, or disapproval, seem not only to be expressive signs of our feelings, but to be almost general throughout all the races of mankind, civilised and uncivilised, though there are exceptions of which Mr. Darwin gives some curious instances. These two signs would seem, however, to be instinctive or innate among the Anglo-Saxon race and their descendants, for in the well-known case of Laura Bridgman, who was born blind and deaf, it is said that she constantly accompanied her *yes* with the common affirmative nod, and her *no* with our negative shake of the head.*

Another sign of negation, though one more frequently seen abroad than at home, is to raise the finger or whole hand and shake it from side to side.

Raillery and irony may be said to range in their degrees from playful innocent *badinage* to a spirit of bitter mockery and contempt. In the former, the countenance has much of the general aspect of cheerfulness, the inflections abound in delicate rising circumflexes, pitched in moderately high keys, combined with the light poise of the voice. When,

* "On the Vocal Sounds of Laura Bridgman," Smithsonian Contributions, 1851, vol. ii p. 11.

however, the feeling becomes more or less mingled with contempt and passes into irony and satire, the eye glances laterally at the object which excites the emotion, the mouth has what is called a satirical smile, and the circumflex inflections become much more prolonged in range and varied in key.

Anxiety, dejection, and grief may pass by almost insensible gradations into each other, and partake correspondingly of the same general characteristics. There is a relaxation of the whole tone of the system. The eyebrows assume a peculiar, oblique shape from the outer corners of the eyes upwards, while at the same time, instead of a smooth, they present a roughened appearance, in consequence of the hairs being made to project. Mr. Darwin says that the eyebrows assume this position, owing to the contraction of certain muscles (namely, the orbiculars, corrugators, and pyramidals of the nose, which together tend to lower and contract the eyebrows) being partially checked by the more powerful action of the central *fasciæ* of the frontal muscle. These latter fasciæ by their contraction raise the inner ends alone of the eyebrows, and as the corrugators at the same time show the eyebrows together, their inner ends become puckered into a fold or lump. This fold is a highly characteristic point in the appearance of the eyebrows when rendered oblique. Dr. J. Crichton Browne has also often noticed in melancholic patients, who keep their eyebrows persistently oblique, a peculiar arching of the upper eyelid. This peculiar arching of the eyelids depends, Mr. Darwin believes, on the inner end of the eyebrows being raised, for when the whole eyebrow is elevated and arched, the upper eyelid follows in a slight degree the same movement. But the most conspicuous result of the opposed contraction of the above-named muscles, is exhibited by the peculiar furrows formed on the forehead. These muscles, when thus in conjoint, yet opposed action, may be called, for the sake of brevity, the grief-muscles. When a person elevates his eyebrows by the contraction of the whole frontal muscle, transverse wrinkles extend across the whole breadth of the forehead; but in the present case, the middle *fasciæ* alone are contracted, consequently transverse furrows are formed across the middle part alone of the forehead. The skin over the exterior parts of both eyebrows is at the same time drawn downwards and smoothed by the contraction of the outer portion of the orbicular muscles. The eyebrows are likewise brought together through the simultaneous contraction of the corrugators; and this latter action generates vertical furrows, separating the exterior and lowered parts of the skin of the forehead from the central and raised part. The union of these vertical furrows with the central and transverse furrows, produces a mark which has been compared to a horse-shoe; but the furrows more strictly form three sides of a quadrangle. They are often conspicuous on the forehead of adult or nearly adult persons when their eyebrows are made oblique; but with young children, owing to their skins not easily wrinkling, they are rarely seen, or mere traces of them only can be detected. Mr. Darwin further states that few persons, without some practice, can voluntarily act on their grief muscles, but after considerable trials a certain number suc-

ceed, while others never can. The degree of obliquity in the eyebrows, whether assumed, voluntary, or quite unconsciously, differs much in different persons. With some who apparently have strong pyramidal muscles, the contraction of the central *fasciæ* of the frontal muscle, although it may be energetic, as shown by the quadrangular furrows on the forehead, does not raise the inner ends of the eyebrows, but only prevents them being so lowered as they otherwise would have been. Mr. Darwin adds that, as far as he has been able to observe, the grief muscles are brought into action much more frequently by women and children than by men. They are rarely acted on, at least with grown-up persons, from mere bodily pain, but almost exclusively from mental distress. The power to bring the grief muscles freely into play appears to be hereditary, like almost every other human faculty. A lady belonging to a family famous for having produced an extraordinary number of great actors and actresses, and who can herself give this expression with singular precision, told Dr. Crichton Browne that all her family had possessed the power in a remarkable degree.* These muscles may be observed strikingly in action in all great tragedians, and their full development is specially noticeable in the portraits of Mrs. Siddons and all the Kemble family representing their impersonations of most of their tragic characters.

Another very marked characteristic in dejection, grief, and all melancholy emotions, is the drawing down of the corners of the mouth, which is effected by those muscles called the *depressores anguli oris*. (See diagram.) When the lips are closed and this muscle is called into action, the line of the junction of the two lips forms a curved line with the concavity downwards, and the lips themselves are generally somewhat protruded, especially the lower one.† These expressions of grief, dejection, and low spirits generally, appear to be universal among all races of mankind.

Violent and sudden grief is seen frequently to manifest itself by beating the head with the hands, grovelling on the ground, stamping the feet, lifting the eyes from time to time to heaven, violent weeping and screaming, hurrying to and fro, running about distracted, and fainting away. We read, too, in the Old Testament and other ancient records, of rending the garments, tearing the hair, beard, and even flesh as signs of violent grief, distress, and lamentations, and they prevail to the present day among Oriental nations and uncivilised races.

When grief and distress find utterance in words, extreme rising inflections prevail, pitched in keys more or less high in proportion to the intensity of the emotions; but mere melancholy, or dejection, usually expresses itself in subdued inflections, low keys, and the delivery is slow in point of time. The other physical signs of dejection are, that the circulation of the blood being slow, the face is pale, the eyelids droop, the muscles become flaccid, and the head hangs down on the chest. Respiration, too, is slow and feeble, and it is often interrupted by deep

* Darwin's "Expressions of the Emotions," chap. vii.

† Duchenne: "Mécanisme de la Physionomie Humaine," vol. viii. p. 34; Darwin, p. 193.

sighs. It is said by Dr. Burgh that the culmination of all misery, despair, such as is sometimes seen in criminals condemned to death, or in those insane patients who believe themselves doomed to perdition, is shown in the eyebrows being strongly contracted and bent down, the forehead furrowed with deep lines, the eyes frequently roll frightfully, the mouth is strongly curved downwards, the lips are often bitten, and the nostrils widely distended. Tears do not often flow, but the eyes glare, and the white part surrounding the eyeball is red and inflamed like those of an animal in a rabid condition. The head sinks down upon the breast, the arms are bent at the elbows, the hands clenched tightly, and the whole body strained and often violently agitated. The skin is livid, and all the veins and muscles swollen. Groans, expressive of inward torture, are more frequently uttered than words. As this state of mind so often leads to madness and suicide, it can hardly, in Dr. Burgh's opinion, be ever acted by those who have to represent it dramatically.

Fear is of all emotions the most depressing, Mr. Darwin states, and it soon induces utter helpless prostration, as if in consequence of, or in association with, the most violent and prolonged efforts to escape from the danger, though no such attempts have been actually made, nevertheless even extreme fear often acts at first as a powerful stimulant. A man or an animal, driven through terror to desperation, is endowed with wonderful strength, and is notoriously dangerous in the highest degree. What Mr. Darwin says in reference to fear and terror and their effects upon man is so interesting, and so strictly true to nature, that I am sure the whole passage is well worthy of being given *in extenso*.

"The word 'fear' seems to be derived from what is sudden and dangerous, and that of 'terror' from the trembling of the vocal organs and body. I use the word 'terror' for extreme fear; but some writers think it ought to be confined to cases in which the imagination is more particularly concerned. Fear is often preceded by astonishment, and is so far akin to it, that both lead to the senses of sight and hearing being instantly aroused. In both cases the eyes and mouth are widely opened, and the eyebrows raised. The frightened man at first stands like a statue, motionless and breathless, or crouches down, as if instinctively, to escape observation.

"The heart beats quickly and violently, so that it palpitates or knocks against the ribs; but it is very doubtful whether it then works more efficiently than usual, so as to send a greater supply of blood to all parts of the body; for the skin instantly becomes pale, as during incipient faintness. This paleness of the surface, however, is probably in large part, or exclusively, due to the vaso-motor being affected in such a manner as to cause the contraction of the small arteries of the skin. That the skin is affected considerably under the sense of great fear, we see in the marvellous and inexplicable manner in which perspiration immediately exudes from it. This exudation is the more remarkable, as the surface is then cold, and hence the term, a cold sweat; whereas, the sudorific glands are properly excited into action when the surface is heated. The hairs also on the skin stand erect, and the superficial

muscles shiver. In connection with the disturbed action of the heart, the breathing is hurried. The salivary glands act imperfectly, the mouth becomes dry, and is often opened and shut. I have also noticed that under slight fear there is a strong tendency to yawn. One of the best-marked symptoms is the trembling of all the muscles of the body, and this is often first seen in the lips. From this cause, and from the dryness of the mouth, the voice often becomes husky or indistinct, or may altogether fail. 'Obstupui, steteruntque comæ, et vox faucibus hæsit.' Of vague fear there is a well-known and grand description in Job. 'In thoughts from the visions of the night when deep sleep falleth upon men, fear came upon me and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up. It stood still, but I could not discern the form thereof: an image was before my eyes; there was silence, and I heard a voice, saying, Shall mortal man be more just than God? Shall a man be more pure than his Maker?' (Job i. 4–13).

"As fear increases into an agony of terror, we behold, as under all violent emotions, diversified results. The heart beats wildly, or may fail to act and faintness ensue; there is a deathlike pallor; the wings of the nostrils are widely dilated; 'there is a gasping and convulsive motion of the lips, a tremor on the hollow cheek, a gulping and catching of the throat;'* the uncovered and protruding eyeballs are fixed on the object of terror, or they may roll restlessly from side to side, *huc illuc volvens oculos totumque pererrat.* The pupils are said to be enormously dilated. All the muscles of the body may become rigid, or may be thrown into convulsive movements. The hands are alternately clenched and opened, often with a twitching movement. The arms may be protruded, as if to avert some dreadful danger, or may be thrown wildly over the head. . . . As fear rises to an extreme pitch, the dreadful scream of terror is heard. Great beads of sweat stand on the skin. All the muscles of the body are relaxed. Utter prostration soon follows, and the mental powers fail." †

Dr. Burgh, writing a hundred years previously, enumerates many of the signs of fear and terror which are mentioned by Mr. Darwin. It remains only to state that when these emotions find vent in language, the voice is weak and trembling, and the sentences often broken and disjointed. Horror may be said, I think, to be the culmination of fear and terror. Horror, says Sir C. Bell, is full of energy; the body is on the utmost tension, not unnerved as it is in mere fear. In the expression of horror by the countenance, the forehead is deeply furrowed by the strong tension of the muscles which draw the eyebrows from the outer ends upwards; the eyes themselves are wildly protruded, and the mouth is opened. A cold perspiration bedews the body, convulsive shudders agitate the frame, and there is often, in extreme cases, an involuntary bristling up of the hairs of the head. Shakespeare has well described these indications of horror, when he makes the ghost in Hamlet exclaim :—

* Sir C. Bell, "Anatomy of Expression," pp. 88, 164–169.
† Darwin: "Expression of the Emotions," pp. 289–292.

"I could a tale unfold, whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part,
And each particular hair to stand on end,
Like quills upon the fretful porcupine."

In horror, as, in somewhat less degrees, in fear and terror, there is also a strong contraction of that muscle which is spread over the sides of the neck, and extends downwards a little way beneath the collar-bones, and upwards to the lower part of the cheeks; and a portion termed the *risorius* may be seen in the diagram (2, letter M). This great muscle is called the *platysma myoides*, and when it contracts, it draws the corners of the mouth and the lower parts of the cheeks downwards and backwards. The result of this action is to produce on the sides of the neck, in young persons, prominent, longitudinal ridges, and in old, emaciated people, fine transverse wrinkles. Duchenne emphatically calls this great muscle *the muscle of fright.** The gestures of horror vary in different individuals. Sometimes, according to Dr. Burgh, the arms have the elbows tightly pressed against the sides, the open hands are lifted up to the height of the breast, so that the palms face the dreadful object that excite the horror, as shields opposed against it. One foot is often seen to be drawn back behind the other, so that the body seems to be shrinking from the object of horror. The heart beats violently, and respiration is quick and short. Mr. Darwin, too, remarks that, "judging from pictures, the whole body is often turned away or shrinks, or the arms are violently protruded, as if to push away some dreadful object. The most frequent gesture, as far as can be inferred from the acting of persons who endeavour to express a vividly imagined scene of horror, is the raising of both shoulders, with the bent arms pressed closely against the sides or chest. These movements are nearly the same with those commonly made when we feel very cold; and they are generally accompanied by a shudder, as well as by a deep expiration or inspiration, according as the chest happens at the time to be expanded or contracted. The sounds thus made are expressed by interjections like '*uh*' or 'ugh.' It is not, however, obvious why, when we feel cold, or express a sense of horror, we press our bent arms against our bodies, raise our shoulders and shudder." †

In regard to meditation, abstraction, reverie, &c., our remarks need not be at any great length. In this condition, the head may often be observed to droop forward in consequence of the general relaxation of the muscles, and the eyes have a peculiarly vacant expression, and are often, moreover, slightly divergent; and when meditation passes into perplexed reflection, as when doubts and difficulties arise in the mind, the change is frequently shown at once by the corrugator muscles contracting and consequently lowering the eyebrows and bringing them close together, thereby causing vertical furrows on the forehead, or

* Duchenne: "Mécanisme de la Physionomie Humaine," Album. Légende XI.
† Darwin's "Expression of the Emotions," p. 307.

in a word, a frown; and also by peculiar actions, such as raising the hand to the forehead, or rubbing it, or by raising the hand to the mouth, cheek, or chin. Plautus, in one of his plays ("Miles Gloriosus," act ii. sc. 2), notices this as a sign of perplexed meditation, when he says, "Now look, he has pillowed his chin upon his hand." We can understand, Mr. Darwin says, why the forehead should be pressed or rubbed when deep thought tries the brain, but why the hand should be raised to the mouth or face is far from clear. When this state of mind finds utterance in language, the voice is in general characterised by low keys, subdued inflections, heavy poise, and slow time.

Vexation and ill-temper may sometimes arise out of perplexed meditation, and then, in addition to the frown, we find the corners of the mouth drawn downwards. If the frown is intensified by the strong contraction of the pyramidal muscles of the nose, thereby causing deeply marked lines across the base of the nose, an expression of obstinate, sullen moroseness is induced. A protrusion more or less of the lips gives what is termed an appearance of sulkiness to the countenance.

Nothing gives so much the expression of determination and a strong will as a firmly closed mouth. I have never yet met with man or woman, of energetic character, who failed to show this external indication. The habitually open mouth is, I believe, one of the surest signs of a weak and vacillating disposition. I have also noticed it as one of the frequent characteristics of persons who stammer or stutter. Mr. Darwin accounts, I think, most truly and reasonably for the firmly closed mouth being the sign of the firm and resolute character, when he says: "A prolonged effort of any kind, whether of mind or body, implies previous determination; and if it can be shown that the mouth is generally closed with firmness before and during a great and continued exertion of the muscular system, then, through the principle of association, the mouth would almost certainly be closed as soon as any determined resolution was taken. Now several observers have noticed that a man, in commencing any violent muscular effort, invariably first distends his lungs with air, and then compresses it by the strong contraction of the muscles of the chest, and to effect this, the mouth must be firmly closed. . . . Dr. Piderit accounts for the firm closure of the mouth during strong muscular exertion on the principle that the influence of the will spreads to other muscles besides those necessarily brought into action in making any particular exertion; and it is natural that the muscles of respiration and of the mouth, from being so habitually used, should be especially liable to be thus acted on." *

It appears to me that there is probably some truth in this view, for we are apt to press the teeth hard together during violent exertion, and this is not requisite to prevent expiration, whilst the muscles of the chest are strongly contracted.

Lastly, when a man has to perform some delicate and difficult operation, not requiring the exertion of any strength, he nevertheless generally closes his mouth, and ceases for a time to breathe; but he

* "Mimik und Physionomik," s. 79.

acts thus that the movements of his chest may not disturb those of his arms. . . . To perform an action, however trifling, if difficult, implies some amount of previous determination.

There appears nothing improbable in all the above assigned causes having come into play in different degrees, either conjointly or separately, on various occasions. The result would be a well-established habit, now, perhaps, inherited, of firmly closing the mouth at the commencement and during any violent and prolonged exertion, or any delicate operation. Through the principle of association there would also be a strong tendency towards this same habit as soon as the *mind* had resolved on any particular action or line of conduct, even before there was any *bodily* exertion, or if *none* were requisite. The *habitual* and firm closure of the mouth would thus come to show decision of character, and decision readily passes into obstinacy.*

When determination expresses itself in language, the voice is characterised by emphatic falling inflections, generally pitched in low keys.

Shame is peculiarly characterised by blushing, which seems to be specially a human manifestation of emotion. It is owing to the relaxation of the muscular coats of the small arteries. When this takes place, the capillaries become suffused with blood; but this results from the proper vaso-motor centres being affected by an emotion of the mind. All races of mankind exhibit the phenomenon of blushing, though of course the darker the race the less is it perceptible. Mr. Darwin remarks that, under a keen sense of shame, there is a strong desire for concealment. We turn away the whole body, more especially the face, which we endeavour in some manner to hide. An ashamed person can hardly endure to meet the gaze of those present, so that he almost invariably casts down his eyes or looks askant. As there generally exists at the same time a strong wish to avoid the appearance of shame, a vain attempt is made to look direct at the person who causes this feeling; and the antagonism between these opposite tendencies leads to various restless movements in the eyes. An intense blush is sometimes also accompanied by a slight effusion of tears, and this, Mr. Darwin says, he presumes is due to the lachrymal glands partaking of the increased supply of blood, which he knows rushes into the capillaries of the adjoining parts, including the retina. He further remarks that many writers, ancient and modern, have noticed the foregoing movements. Ezra cries out (ix. 6), "O my God! I am ashamed, and blush to lift my head to Thee, my God!" In Isaiah (i. 6) we read, "I hid not my face from shame." Seneca remarks in his eleventh epistle that the Roman actors hang down their heads, fix their eyes on the ground, and keep them lowered, but are unable to blush in acting shame. According to Macrobius, who lived in the fifth century (Saturnalia, B. vii. c. xi.), "Natural philosophers assert that nature, being moved by shame, spreads the blood before herself, as a veil, as we see any one blushing often

* Darwin's "Expression of the Emotions," pp. 236–238.

ts his hands before his face." Shakespeare, in Titus Andronicus :t ii. sc. 5), makes Marcus say to his niece, "Ah! now thou turn'st ay thy face for shame."* Shame shyness, and extreme modesty, in different degrees manifest themselves by blushing. When these lings are shown in language, the voice is in general weak and tering.

* Darwin's "Expression of the Emotions," pp. 322, 323.

LECTURE XVIII.

The Subject of the Expression of the Emotions continued—Guilt—Remorse—Craft—Slyness—Pride—Courage—Helplessness—Obstinacy—Resignation—Indignation—Anger—Hatred—Rage—Jealousy—Contempt—Disdain—Scorn—Disgust—Conclusion of the Analysis of the Human Emotions.

GUILT in many respects presents the same external signs as shame. There is the same tendency to blushing, the same restless, shifting movements of the eyes, which, however, exhibit, it is said, a special reluctance to look upon the person wronged. Many of the marks which characterise fear are also to be noticed in guilt in many instances. Mr. Darwin mentions in the case of one of his own children it was shown at a very early age by an unnatural brightness in the eyes, and by an odd, affected manner, impossible to describe.

Remorse, which seems to be a complex emotion, consisting of guilt, shame, anxiety, and sorrow, exhibits the several characteristics of feelings. Dr. Burgh says that remorse casts down the countenance and clouds it with anxiety, draws down the eyebrows, and the eyes are often bent upon the ground. The lips are firmly pressed together, and in extreme cases the teeth are gnashed. The muscular tension is often extreme, and the whole body is strained and violently agitated. If this strong remorse is succeeded by the more gracious disposition of penitence or contrition, then the eyes are often raised to heaven, but with a great appearance of doubt, anxiety, and fear, and as often cast down again to the earth. Tears frequently flow. The knees are bent, or the whole person is prostrated on the ground. The arms are extended, and the hands clasped in supplication. The voice of deprecation is interrupted by frequent sighs; comparatively high keys and rising inflections prevail, and the tones are weak and tremulous.

Craft and slyness are manifested by dispositions that betray themselves more by the eyes and their peculiar movements, than by any other feature in the countenance. Mr. Herbert Spencer in his "Elements of Psychology" (2d edit., p. 552) says, "When there is a desire to see something on one side of the visual field without being supposed to see it, the tendency is to check the conspicuous movement of the head, and to make the requisite adjustment entirely with the eyes, which are therefore drawn very much to one side. Hence, when the eyes are turned to one side, while the face is not turned on the same side, we get the natural language of what is termed slyness."

Pride assumes a lofty look, bordering upon the aspect of firmness and determination. Dr. Burgh states it is characterised by the eyes being open, but with the eyebrows considerably contracted and drawn down. The mouth is firmly closed, and the lower lip in general slightly protruded. Mr. Darwin says, of all the complex emotions, pride, perhaps, is the most plainly expressed. A proud man exhibits his sense of superiority over others by holding his head and body erect. He is haughty (*haut*) or high, and makes himself appear as large as possible; so that, metaphorically, he is said to be swollen or puffed up with pride. The arrogant man looks down on others, and with lowered eyelids hardly condescends to see them; or he may show his contempt by slight movements about the nostrils or lips; hence the muscle which everts the lower lip has been called the *musculus superbus.* The whole expression of pride stands in direct antithesis to that of humility, so that nothing need here be said of the latter state of mind.*

Courage gives a free, open air to the whole countenance. The eyes are bright and sparkling, the lips firmly pressed together, the chest expanded, and the whole figure erect and free in movement. The voice is firm, full, and often characterised by the light, bounding poise.

Helplessness, or the inability to do as desired, is often shown by an action that appears to be common throughout the world, namely, shrugging the shoulders. Mr. Darwin says that this gesture implies an unintentional or unavoidable action on our own part, or one that we cannot perform; or an action performed by another person that we cannot prevent. It accompanies such speeches as "It was not my fault;" "It is impossible for me to grant this favour;" "He must follow his own course, I cannot stop him." Shrugging the shoulders likewise expresses patience, or the absence of any intention to resist, hence the muscles which raise the shoulders are sometimes called, as I have been informed by an artist, "the patience muscles." Shylock the Jew says—

> "Signor Antonio, many a time and oft
> In the Rialto you have rated me
> About my monies and my usances:
> Still have I borne it with a patient shrug."

In this action, while the shoulders are raised, the arms are usually bent at the elbows, showing the palms of the hands with extended fingers; the head is thrown a little on one side, the eyebrows are raised, and at the moment of the action the mouth is commonly open.

Obstinacy, or a dogged resolve not to do a thing, is shown by the shrug of the shoulders being higher and more decided, and mouth compressed.

Resignation, or submission, appears to be often manifested by the open hands being placed one over the other on the lower part of the body, and the countenance is mild and placid in expression.

I come now to the consideration of those passions which may be called the strongest and most painful in their character, alike as regards

* Darwin's "Expression of the Emotions," p. 263, 264.

their subjects and objects. I take first under this head indignation, anger, hatred, and rage; for these emotions of the mind differ from each other only in degree, and it cannot be said that there are any precise boundaries that separate the one from the other. These passions appear to be manifested in nearly the same manner among all races of mankind. From the stimulus which indignation and anger give to the general system, the action of the heart is increased, and in consequence of the more rapid circulation of the blood, the eyes become bright and the cheeks flush. The corrugator muscles are called powerfully into action, and a strongly-marked frown is produced, while at the same time the corners of the mouth are drawn down and the lips are closely compressed; respiration being also quickened, and all the muscles that contribute to this function acting in conjunction, the *alæ* or wings of the nostrils are somewhat spread out to allow of a freer ingress of air.

Shakespeare admirably describes all these signs in Henry the Fifth's address to his soldiers before the siege of Harfleur—

> "Once more unto the breach, dear friends, once more;
> Or close the wall up with our English dead!
> In peace, there's nothing so becomes a man
> As modest stillness and humility:
> But when the blast of war blows in our ears,
> Then imitate the action of the tiger;
> Stiffen the sinews, summon up the blood,
> Disguise fair Nature with hard-favoured rage;
> Then, lend the eye a terrible aspect;
> Let it pry through the portage of the head,
> Like the brass cannon; let the brow o'erwhelm it,
> As fearfully as doth a gallèd rock
> O'erhang and jutty his confounded base,
> Swill'd with the wild and wasteful ocean—
> Now set the teeth, and stretch the nostril wide;
> Hold hard the breath, and bend up every spirit
> To his full height! Now on! you noblest English,
> Whose blood is fetched from fathers of war-proof;
> Fathers, that, like so many Alexanders,
> Have, in these parts, from morn till even fought,
> And sheath'd their swords for lack of argument!
> I see you stand like greyhounds in the slips,
> Straining upon the start. The game's a-foot;
> Follow your spirit; and upon this charge,
> Cry, Heaven for Harry! England! and St. George!"
>
> HENRY V., act iii. sc. 1.

In certain cases the action of the heart is so much impeded in extreme rage, that the countenance, instead of flushing, becomes deadly pale, or livid, or sometimes almost purple. Mr. Darwin says that, in general, energy is given to the will and strength to the muscles by the excited condition of the brain under the influence of anger and rage.

"The body is held erect commonly, as if ready for instant action; but sometimes it is bent forward towards the offending person with the limbs more or less rigid. The mouth is generally closed with firmness, showing fixed determination, and the teeth are clenched or ground together. Such gestures as the raising of the arms with the fists clenched as if to strike the offender are common. Few men, in a great passion and telling some one to begone, can resist acting as if they intended to strike or push the man violently away. The desire, indeed, to strike often becomes so intolerably strong, that inanimate objects are struck or dashed to the ground, but the gestures frequently become altogether purposeless, or frantic. . . . However, the muscular system is sometimes affected in a different way altogether, for trembling is a frequent consequence of extreme rage. The paralysed lips then refuse to obey the will, and the voice 'sticks in the throat,'* or it is rendered loud, harsh, or discordant. There is in most cases a strongly marked frown on the forehead, for this follows from the sense of anything displeasing or difficult, together with concentration of mind. But sometimes the brow, instead of being much contracted or lowered, remains smooth, with the glaring eyes kept widely open. The eyes are always bright, or may, as Homer expresses it, 'glisten with fire.' They are sometimes bloodshot, and are said to protrude from their sockets, the result, no doubt, of the head being gorged with blood, as shown by the veins being distended." † When anger expresses itself in language, it is in very varied keys, but always in the most emphatic falling inflections and the heaviest poise of the voice.

Jealousy is of all the mixed emotions perhaps the most complex in character. Dr. Burgh says it is compounded of love, hatred, hope, fear, shame, anxiety, suspicion, grief, pity, envy, pride, rage, cruelty, vengeance, and madness. Therefore, to portray jealousy well, as represented in such a character as Othello, requires that the actor should know how to represent truly all these passions by turns, and several of them together. The following is the description of the manifestations of this emotion given by D. Burgh:—

"Jealousy shows itself by restlessness, peevishness, anxiety, and thoughtfulness. Sometimes it bursts out in piteous complaint and tears, then a gleam of hope that all is yet well lights up the countenance with a momentary smile. The next moment, perhaps, the face clouds over with a general gloom, showing the mind again overcast with horrid suspicions and frightful imaginations. Then, perhaps, the arms are tightly folded on the breast, or the hands may be violently clenched, while the rolling, bloodshot eyes dart lightning glances of rage and fury. The jealous man, tortured with all these conflicting passions, hurries to and fro, and has no more rest than a ship has, tempest-tossed in a troubled sea, the sport of winds and waves. Again, after awhile, his passion is for a time subdued, and he dwells in his imagination on the memories of past happiness, and calls up the image of his beloved.

* In Sir C. Bell's "Anatomy of Expression," p. 95, there are some excellent remarks on the expression of rage.

† Darwin's "Expression of the Emotions," pp. 241, 242.

Then his monster-breeding fancy represents her as false as she is fair; he cries out as one upon the rack, when the cruel engine rends every joint and every sinew snaps. Anon he casts himself upon the ground, then springs up, and with the look and action of a demon bursting from the abyss of hell, he snatches the instrument of death, and after stabbing the woman so loved, suspected, hated, and lamented, plunges the dagger in his own heart, exhibiting a terrible proof of what a man may become by the indulgence of an infernal passion."*

Dr. Burgh has evidently drawn this picture of a man tortured by excess of jealousy from the leading incidents in the character of Othello. It is almost needless to observe that the voice exhibits all the various characteristics of the different conflicting emotions through which the jealous man passes as he gives utterance to his feelings.

Contempt, disdain, scorn, and disgust seem to me to be emotions so closely allied that they pass by almost imperceptible degrees into each other. Quiet, calm contempt is usually conveyed by a slight smile and elevation of the upper lip, whilst at the same time the nose is somewhat raised up, and the *alæ* of the nostrils contracted. Duchenne and Gratiolet both speak of the partial closing of the eyelids, or the turning away of the eyes, or the whole person, as being signs that are highly characteristic of disdain.† "These actions seem to imply," says Mr. Darwin, "that the despised person is not worth looking at, or is disagreeable to behold." The elevation of the upper lip at one corner and the uncovering of the canine tooth by this action, while the face itself is a little upturned and half-averted from the person who is the object of scorn, is very strongly expressive of that feeling, and Mr. Darwin devotes the latter portion of his tenth chapter to a consideration of the subject and the origin of the action. The snapping of the fingers is also a very frequent and well-known gesture of extreme contempt and scorn. Mr. Tyler, in his "Early History of Mankind,"‡ says, in reference to this action, "It is not very intelligible as we generally see it; but when we notice that the same sign, made quite gently, as if rolling some tiny object away with the thumbnail and forefinger are usual and well understood deaf and dumb gestures, denoting anything tiny, insignificant, or contemptible, it seems as though we had exaggerated and conventionalised a perfectly natural action, so as to lose sight of its original meaning." There is a curious mention of this gesture by Strabo.

Disgust, as far as my own observations have extended, is in general shown by an exaggerated protrusion of the lips, accompanied by a drawing down of the corners of the mouth, and the utterance of certain peculiar, but well-known and strongly expressive, guttural sounds. A shudder more or less in degree may often, in extreme disgust, be seen to run through the whole frame, while a frown contracts the eyebrows and wrinkles the forehead. The arms may be noticed to be closely

* Dr. Burgh's "Essay on the Passions and Humours," pp. 25, 26, published 1784.

† Duchenne: "Physionomie Humaine," Album. Légende VIII. p. 35; Gratiolet: 'De la Physionomie," 1865, p. 52.

‡ Second edition, p. 45.

pressed against the sides, and the shoulders raised, where strong disgust is felt.

I have now, I think, examined the principal passions and emotions to which human nature is liable. There may be some few others that might be named, but I believe they will be found to be gradations of the foregoing, or else to resolve themselves into complex emotions, and in justification of the time devoted to the full consideration I have given to this subject, I cannot do better than quote the words of Dr. Burgh.

"If it be alleged that some of these passions and emotions are such as hardly ever are likely to come into the way of the speaker at the bar, in the pulpit, or in either House of Parliament, or, indeed, save on the stage, in public life generally, it does not therefore follow that the labour of studying and practising the proper ways of expressing them is useless. On the contrary, every speaker will find his account in enlarging his sphere of practice. A gentleman may not have occasion to fence or dance every day; but has occasion to go into society every day, and he will enter a room with all the better grace for his having learnt to fence and dance in the most elegant manner. The orator may not have occasion actually to express anger, malice, hatred, jealousy, and some few others of the more violent passions; but he will, by practising his organs of voice in the art of expressing them, acquire a masterly ease and fluency in giving utterance to those he has actually occasion to express." *

In closing this general review of the emotions of human nature, it would be impossible for me to find a more eloquent peroration than that afforded by Mr. Darwin's closing words.

"The movements of expression in the face and body, whatever their origin may have been, are in themselves of much importance to our welfare. They serve as the first means of communication between the mother and her infant; she smiles approval, and thus encourages her child in the right path, or frowns disapproval. We all readily perceive sympathy in others by their expression; our sufferings are thus mitigated and our pleasures increased, and mutual good feeling is thus strengthened. The movements of expression give vividness and energy to our spoken words. They reveal the thoughts and intentions of others more truly than do words, which may be falsified. Whatever amount of truth the so-called science of physiognomy may contain, appears to depend, as Haller long ago remarked,† on different persons bringing into frequent use different facial muscles according to their dispositions, the development of these muscles being perhaps thus increased, and the lines or furrows on their face due to their habitual contraction being thus rendered deeper and more conspicuous. The free expression by outward signs of an emotion intensifies it. On the other hand, the repression, as far as this is possible, of all outward signs softens our emotions.‡ He who gives way to violent gestures will increase his rage; he who does not

* Dr. Burgh's "Essay on the Passions and Emotions," p. 27.

† Quoted by Moreau in his edition of "Lavater," vol. iv. p. 211.

‡ Gratiolet, in his "De la Physionomie" 1865, p. 66, insists on the truth of this conclusion.

control the signs of fear will experience fear in a greater degree; and he who remains passive when overwhelmed with grief, loses his best chance of recovering elasticity of mind. These results follow partly from the intimate relation which exists between almost all the emotions and their outward manifestations, and partly from the direct influence of exertion on the heart, and consequently on the brain. Even the simulation of an emotion tends to rouse it in our minds. Shakespeare, who from his wonderful knowledge of the human mind ought to be an excellent judge, says, in the person of Hamlet:—

> 'Is it not monstrous that this player here,
> But in a fiction, in a dream of passion,
> Could force his soul so to her own conceit,
> That from her working all his visage warm'd,
> Tears in his eyes, distraction in's aspect,
> A broken voice, and his whole function suiting
> With forms to his conceit? And all for nothing!'"

We have seen that expression in itself, or the language of the emotions, as it has sometimes been called, is certainly of importance to the welfare of mankind. To understand, as far as is possible, the source or origin of the various expressions which may be hourly seen in the faces of the men around us, not to mention our domestic animals, ought to possess much interest for us. From those several causes, we may conclude that the philosophy of our subject has well deserved the attention which it has already received from several excellent observers, and that it deserves still further attention, especially from any able physiologist.

NOTE.—The student may consult with the greatest advantage Mr. Herbert Spencer's chapter on "The Language of the Emotions" in the second volume of his "Principles of Psychology," p. 539.

LECTURE XIX.

Hindrances to Fluency of Speech—Dr. Abbotts—Stammering and Stuttering—Definition of each of these Impediments—Various Causes of Stammering and Stuttering—Other Varieties of Defective Articulation—Means by which all Impediments of Speech may be removed—Special Directions for the Self-cure of Stammering and Stuttering, and the Correction of all Imperfect and Defective Articulation.

I PROPOSE in this Lecture treating exclusively of those hindrances to fluency in delivery which commonly are classified under the names of stammering, stuttering, and impediments of speech. Dr. Abbotts, in his work on "Stammering and Stuttering,"* says that these painful affections, like many others which depend in some degree upon the nervous system, have of late years been greatly on the increase, especially in our large towns. He considers these maladies to be essentially belonging to a state of civilisation, and asserts that in a condition of savage simplicity stammering and stuttering are next to unknown, a fact which we have upon the authority of many travellers in different parts of the world. He states that Mr. George Catlin, whose name I have so frequently mentioned, informed him, in answer to his inquiries, that, during the whole of his travels in North and South America, he never met and never heard of any one who stammered, although two millions of savages came under his observation. Dr. Livingstone stated that he saw no native who stammered during the long period he spent in Central Africa, and Commander Cameron, R.N., whose African experience is of course very considerable, fully confirms Dr. Livingstone's observations. Dr. Abbotts Smith thinks that, from such data as he has to go by, he should be disposed to set down the proportion of persons suffering under impediments of speech as about one in 1000 of the whole population of England. Some writers put the estimate much higher, at two and even three per 1000 of the population. In some localities these high rates might, however, prevail, particularly if all cases of slight impediments were taken into consideration. A singular circumstance which has been remarked with respect to the frequency of stammering is, that it is much more common in some neighbourhoods than in others. The reason of this is not apparent, but the fact still remains incontrovertible, if an observer will take the trouble to compare in this respect the various districts with which he is acquainted.

* Seventh Edition. Pitman, 140 Gower Street. 1879.

In some localities it is very rare to meet with persons afflicted with impediments of speech, while in others, of which, says Dr. Abbotts Smith, some parts of Lancashire may be taken as examples, it is not unusual in the course of a single day to meet several persons who suffer from these affections. In the northern districts of Ireland stammering is a common affection, while in Dublin it is comparatively rare.

According to the special correspondent of the "Daily News" in Spain, it is very rare to meet with a native of that country who is a stammerer. Dr. Abbotts Smith thinks this may perhaps be attributed to the soft, readily-flowing character of the Spanish language, in which opinion I concur, as also in regard to the language of Italy, in which country stammerers are also comparatively very rare. But I think a still stronger reason is to be found in the full, sonorous tone in which Spaniards and Italians as a rule produce, sustain, and finish the numerous recurrent open vowels in their respective languages, and which give them this "easily-flowing" character; and these national characteristics of pronunciation are, I believe, the result of the operation of the law of heredity, as well as of unconscious imitation in early life.

In Germany, on the contrary, stammering is frequent; and it was ascertained by official returns some years ago that in Prussia the proportion of stammerers was as high as two per 1000.

There is no doubt, I think, alike from my own experience and the observations of others, that impediments of speech are more common among men than women, for which fact it is rather difficult to offer any satisfactory explanation. The proportion of male to female stammerers or stutterers is, in the opinion of Dr. Abbotts Smith, probably about three to one, and when impediments of speech do occur in women, he thinks they are generally more difficult to cure than in the case of men. Lisping, on the contrary, is more prevalent in women; and often, in Dr. Abbotts Smith's opinion, originates in mere affectation, just as rhotacism, or changing the rough *r* into the sound of *w*, was at one time an affectation of the "Sir Fwedewick Blounts" of fashionable life, until at last that which was at first voluntarily adopted became by long habit very difficult to shake off. The late Dr. Graves, of Dublin, mentions in his Clinical Lectures a very remarkable case in confirmation of this majority of males labouring under impediments of speech as compared with females, and states that he was acquainted with a family in which not a single female stammered, although there had been three generations of male stammerers in this family. Dr. Abbotts says that a very similar instance has come under his own observation, and I may add that I have had under my own care all the male members of two different families in the higher ranks of life who stammered frightfully, while not one of the females had any impediment. Persons, in general, use the terms stammering and stuttering indiscriminately, and call every variety of defective pronunciation by one or the other of these names, as if they were only synonyms. Stammering is the difficulty, in some cases the inability, to properly enunciate some or many of the elementary speech-sounds, accompanied or not by a slow, hesitating, more or less indistinct delivery, but *not*

attended with frequent repetitions of the initial sounds, and consequent convulsive efforts to surmount the difficulty.

Stuttering, on the other hand, is a vicious utterance *manifested by frequent repetitions of initial or other elementary sounds*, and always more or less attended with muscular contortions.

The above is the definition of these two affections laid down by Dr. Hunt in his admirable and exhaustive book on the subject,* and to him is to be given the merit of having been, I believe, the first English writer to discriminate accurately between these two disorders, which differ both in kind and origin. To those who wish fully to investigate the history of these painful and unfortunate affections, which, unless removed, so often mar all the sufferer's prospects in life, as well as to see the many severe, cruel, and useless operations and mechanical appliances which, from time to time, and by various persons, have been proposed, and too often adopted, for the cure of these maladies, I most strongly recommend Dr. Hunt's work on stammering, as well as his larger work, entitled "The Philosophy of Voice and Speech." † I avail myself of Dr. Hunt's excellent *résumé* to place before you the chief causes of stammering.

"*Vowel Stammering.*—The belief that stammering occurs only in the pronunciation of consonants is certainly erroneous; the vowels are equally subject to this defect, though not to the same extent as the consonants. The proximate causes of defective-vowel sounds may have their seat either in the vocal apparatus, or in the oral canal. The original sounds may be deficient in quality, from an affection of the vocal ligaments, as in hoarseness; or the sounds may be altered in the buccal and nasal cavities, from defects, or an improper use of the velum; in which cases the vowels are frequently aspirated. Enlargement of the tonsils, defective lips and teeth, may also influence the enunciation of the vowels. But the whole speech-apparatus may be in a healthy state, and yet the enunciation of the vowels may be faulty, from misemployment, or from defective association of the various organs upon which the proper articulation of the vowels depend. In some cases the faulty pronunciation may be traced to some defect in the organ of hearing.

"DEFECTIVE ENUNCIATION OF CONSONANTS.

"*Consonantal Stammering* may, like that of the vowels, be the result of an organic affection, either of the vocal apparatus, or of the organs of articulation. When, for instance, the soft palate, either from existing apertures or inactivity of its muscles, cannot close the posterior nares, so that the oral canal may be separated from the nasal tube, speech acquires a nasal timbre, and the articulation of many consonants is variously affected. *B* and *p* then assume the sound of an indistinct *m*; *d* and *t* sound somewhat like *n*; and *g* and *k* like *ng*. The action of the velum during speech is thus described by Sir Charles Bell:—

"'In a person whom I had the pain of attending long after the bones

* Hunt on "Stammering." Longman & Co., 1861.
† Longman & Co., 1859.

of the face were lost, and in whom I could look down behind the palate, I saw the operation of the *velum palati.* During speech it was in constant motion; and when the person pronounced the explosive letters, the velum rose convex, so as to interrupt the ascent of breath in that direction; and as the lips parted, or the tongue separated from the teeth or palate, the velum recoiled forcibly.'

"On the other hand, closure of the nasal tube, either from a common cold or other obstructions, affects the articulation of *m, n, ng,* which then sound nearly as *b, d, g* hard.

"THE CHIEF CAUSES OF STAMMERING.

"The variety of defects which constitute stammering result either from actual defective organisation or from functional disturbance. Among organic defects may be enumerated: hare-lip, cleft-palate, abnormal length and thickness of the uvula, inflammation and enlargement of the tonsils, abnormal size and tumours of the tongue, tumours in the buccal cavity, want or defective position of the teeth, &c.

"Dr. Ashburner, in his work on Dentition, mentions a very curious case of a boy who, though not deaf, could not speak. This he attributed to the smallness of the jaws, which, taking at length a sudden start in growth, by which the pressure was taken off from the dental nerves, the organs became free, and the boy learned to speak. Considering that the teeth play but a subordinate part in articulating—for all the speech sounds, including even the dentals, may be pronounced without their aid, as is the case in toothless age—it is certainly not a little singular that the mere pressure on the dental nerves should produce such an effect. It is very possible that in this case the motions of the lower jaw and of the tongue were impeded, but even then it is not easy to account for the fact that the child never attempted to articulate, however imperfectly.

"When the organs are in a normal condition, and the person is unable to place them in a proper position to produce the desired effect, the affection is said to be functional. Debility, paralysis, spasms of the glottis, lips, &c., owing to a central or local affection of the nerves, habit, imitation, &c., may all more or less tend to produce stammering.

"From these observations it may be inferred that stammering is either *idiopathic,* when arising from causes *within* the vocal and articulating apparatus; or it is *symptomatic,* when arising from cerebral irritation, paralysis, general debility, intoxication, &c. Children stammer, partly from imperfect developments of the organs of speech, want of control, deficiency of ideas, and imitation, or in consequence of cerebral and abdominal affections. The stammering, or rather faltering of old people, chiefly arises from local or general debility. The cold stage of fever, intoxication, loss of blood, narcotics, may all produce stammering. Stammering is idiopathic and permanent in imbecility, when the slowness of thought keeps pace with the imperfection of speech. It may also be transitorily produced by sudden emotions. Persons gifted with great volubility, when abruptly charged with some real or pretended delinquency, may only be able to *stammer* out an excuse.

"STUTTERING.

"The main feature of stuttering consists in the difficulty in conjoining and fluently enunciating syllables, words, and sentences. The interruptions are more or less frequent, the syllables or words being thrown out in jerks. Hence the speech of stutterers has been by Shakespeare* (and by Plutarch before him) aptly compared to the pouring out of water from a bottle with a long neck, which either flows in a stream, or is intermittent; the patient in the former case, feeling that his glottis is open, endeavours to pour out as many words as possible before a new interruption takes place. The stoppage of the sound may take place at the second or third syllable of a word, but occurs more frequently at the first, and the usual consequence is, that the beginning of a syllable is several times repeated until the difficulty is conquered. The stutterer, unless he be at the same time a stammerer, which is now and then the case, has generally no difficulty in articulating the *elementary* sounds, in which respect he differs from the latter; it is in the combination of these sounds in the formation of words and sentences that his infirmity consists.

"Stuttering does not attain to the same degree in all persons. In the most simple cases the affection is but little perceptible; the person speaks nearly without interruption, and merely hesitates at certain consonants, vowels, or syllables. In the second degree, the impediment is much more marked and unpleasant to the listener. The *repetitions* are more frequent, and though the discourse is nearly continuous, it is effected by manifest efforts, and accompanied with *gesticulations*, by the subjects dwelling sometimes longer than usual upon one syllable or word, and uttering the rest of the sentence with greater rapidity, as if they distrusted themselves.

"Sometimes the efforts of the patient are truly formidable. The tongue flies about the mouth, the face reddens, the countenance is distorted, even the eyes partake of the general commotion; most of the respiratory and vocal muscles are thrown into a spasmodic action, which extends to the limbs. The patient fumes and stamps, sometimes pinching and hitting himself; frequently he feels a choking sensation, and the perspiration flows from his forehead; but despite of all his efforts, he can only produce some discordant and inarticulate sounds. The whole of these distressing phenomena is frequently the effect of the slightest of all causes, the effort to articulate a difficult syllable; for the paroxysm can be instantly checked by the patient relaxing his effort. †

* "I pr'ythee, tell me who is it? quickly, and speak apace. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle, either too much at once, or none at all. I pr'ythee take the cork out of thy mouth, that I may drink thy tidings."—*As You Like It*, Act iii. Sc. 2.

† "Dr. Semmola (*Opere Minori.*, Nap., 1845), states a case of a young water-carrier, who had not the aspect of disease. On asking him what was the matter, he was seized by the most terrible convulsions, which continued until he brought out the word, and returned on his attempting to speak. But when silent they immediately ceased. The affection had come on a few days ago from a fright. Dr. Semmola con-

"*Vowel Stuttering.*—There prevails generally a belief that stuttering only occurs when the initial sound is a consonant; this is an error, for the affection may extend to all the sounds, vowels as well as consonants. In order to understand this, we must bear in mind, that though a word may commence with a vowel, it is still requisite that the glottis should be previously narrowed or closed, for the purpose of placing the vocal chords in a proper position to vibrate. In normal speech the contraction lasts but an instant, being immediately followed by the requisite vibration of the ligaments. In certain conditions, however, the contraction of the glottis lasts longer than usual, and the vowel sound is stopped in the glottis; or, as is not quite correctly said, *vox faucibus hæret.* This state may be merely transitory, the result of some sudden powerful emotion or passion. Tears, grief, joy, anger, all may take away the power of utterance. The greatest singers are frequently, on making their first appearance before an audience, upon whose approval their fate depends, unable to utter a single note. The vowels *u* (as heard in *rude*) and *o* seem to offer to the stutterer greater difficulties than *e* (as in *ebb*) or *i* (as in *it*).

"*Consonantal Stuttering.*—Though stuttering, as has been shown, extends also to the vowels, yet it chiefly occurs at the utterance of the mute and explosive consonants and their medials, as *p*, *t*, *k*, *b*, *d*, *g*, *m*, &c. The aspirated and continuous sounds, as *f*, *w*, *s*, &c., offer much less difficulties, as the oral canal is then not so completely closed as in the explosives.

"Let me not be understood to join in the common error—first, that it is on account of the difficulty of articulating the explosives that stuttering occurs; and secondly, that stuttering begins *during* the enunciation of these consonants. The articulation of the explosives and mutes is, *per se*, not more difficult than that of the other consonants. The very first letters, indeed, which the child learns to utter are *m*, *p*, *d*, *b*, papa, mamma, dada, &c. Again, the stutterer (not the stammerer) has no difficulty of articulating the consonants individually, for we hear him repeat in rapid succession *b*, *b*, *b*, *b*, *t*, *t*, *t*, and so on. What is it then that distresses the stutterer?—surely not the initial explosive. Why, it is the enunciation of the *following* sound, be it a vowel or a consonant, which is his difficulty; he cannot join them, and it is this which makes him repeat the explosive until the conjunction is effected. It is, therefore, during the transition from one mechanism to another that the impediment chiefly takes place.

"A syllable or a word may commence with a vowel followed by a consonant, or it may commence with a consonant followed by a vowel. At first sight, it may appear that it matters very little whether the vowel or the consonant is the initial sound. A little reflection will show that it makes all the difference. In commencing a syllable with a vowel, the oral canal is more widely opened than when it commences with a consonant. In forming the syllables *ap*, *ebb*, *ott*, &c., all that is necessary is to close the buccal cavity to produce the consonant, the

sidered it a case of *hypersthenea cerebralis*, and bled and leeched him at the temples. After ten hours he was able to speak well."

change in the mouth being easily adjusted, and few stutterers (unless they are also vowel stutterers) find any difficulty in enunciating such syllables. But when a consonant commences the syllable, the mechanism is reversed, the oral canal must be opened to produce the vowel; the articulating organs must be released from the state of contraction, and the vowel must overcome the consonant. This it may appear could be easily effected, if it were merely requisite to give free vent to the interrupted air current by opening the mouth. But it must be considered that in the articulation of the explosives there is, in fact, a double obstruction of the sound, not merely in the mouth, but also in the glottis, as in their enunciation the larynx is fixed, which is not necessary in the other consonants. Both these obstructions must not only be suddenly removed, but (and which is the difficulty) there must be at the same moment when the oral canal is opened in front and behind, a sound produced in the larynx by forcing the air from the lungs; that is to say, that during the formation of the explosive, the vowel must be ready to follow and to overcome it. If this cannot be effected, the muscles which close the oral canal may continue in a state of contraction, and the formation of the syllable is retarded until repeated attempts prove more successful in liberating the articulating organs. It is the disturbed relation and the antagonism between the vocal and the articulating mechanism which give rise to stuttering: the spasmodic condition of the glottis, which only takes place in the explosive sounds, is the *effect* and not the *cause* of the disturbed relation. Both Sauvages and Joseph Frank * contend that the gutturals *g* and *k* offer the greatest impediment to the stutterer, and that the chief cause is the difficulty of moving the velum, the uvula, and the root of the tongue. This is not invariably the case. Some stutterers pronounce these consonants in various combinations easily enough, but stutter at the dentals and labials *p*, *b*, *t*, *d*. There are again some in whom the impediment varies; they hesitate one day at the gutturals, another day at the labials, or may be at the dentals, depending, no doubt, in most cases on their combinations with the succeeding sounds.

"PRINCIPAL CAUSES OF STUTTERING.

"Among the exciting causes of stuttering may be enumerated affections of the brain and spinal cord, the abdominal canal, abnormal irritability of the nervous system, vice, mental emotions, mimicry, and involuntary imitation. The proximate cause of stuttering is, in most cases, the abnormal action of the phonetic and respiratory apparatus, and not, like stammering, the result either of organic defects, or the debility of the articulating organs."

I have had, in the course of the private practice of my vocation, a great number of pupils who have presented almost every variety of stammering, stuttering, and defective articulation, so that my experience of such cases, and the successful means to be employed for removing them in each individual case, is tolerably large and comprehensive.

* "Nosol. method. 1772. Praxeos Medicæ Universæ precepta. Lipsia, 1811-23."

Since I have had the honour of filling the office of Lecturer on Public Reading and Speaking in these King's College Evening Classes, I have met with some few students who have suffered from impediments of speech of various kinds, but a great many members of the class have had their pronunciation characterised more or less by defective articulation, of which I have observed the most frequent to be inability to pronounce the *rough*, or as it is sometimes called, the *trilled* R, often giving it the sound of W; the double *breath consonant* "Th," often giving it the sound of F; the due aspiration of the H in words where it should be heard; the proper simple sibilation of the S, converting it into the sound of SH or TH, or what is termed the lisp; inability to sound rightly the last of the letters in words which terminate in NG; an impure sounding of the voice-consonants M and N, so that they have almost the sound of B and D; and weakness in the articulation of what are called explosive consonants, particularly P and B. The vowels, too, I have often found to be impurely sounded.

In all such cases it has been my practice to form a private class, and give them in my own room lessons adapted for the removal of their several defects in pronunciation, before they again joined the general class for Public Reading and Speaking. Now for overcoming such defects it is essential the pupil should be shown *exactly* how each letter in the alphabet is properly formed by the various speech organs; and as my object in publishing this Lecture is to afford, as far as mere verbal instruction can convey it, a knowledge of this first and most important element in the art of overcoming difficulties in pronunciation, I have thought it best to add to this Lecture an appendix, in which the pupil will find, not merely an exact and minute description of the manner in which each letter in our alphabet is formed by the voice and articulating organs, but also under each letter a series of appropriate exercises, the practice of which should be diligently carried out (if possible under the watchful care of a judicious master) in order to acquire purity, firmness, audibility and distinctness in the pronunciation of all the various letters. I can assure you, from a long and varied experience in treating persons labouring under impediments of all kinds, that a knowledge of the correct mode of forming the different letters is of the most essential service to the stammerer and stutterer, as well as to those who imagine they are incapable of pronouncing certain particular letters. I have never yet met with any individual in either sex who, provided there was no organic defect of structure in the vocal or articulating organs, could not be taught, by proper explanation and practice, to overcome all difficulties, and pronounce every letter in the English alphabet. When attempting to pronounce a letter in which the pupil always experiences a difficulty, the trial should be made at first with extreme slowness and precision. This applies equally to letters and to words; and in the latter instance care must be taken that every syllable (especially the light or unaccented syllable, which is very apt to be slurred over) be clearly and distinctly articulated. It has been truly said, by a late medical writer (Mr. Bartlett), that—

"Stammering proceeds by steps so gradual, as to be scarcely per-

ceptible from a slight hesitation at particular times only, and which a person not accustomed to this kind of disease would not notice, to a constant stammering accompanied with violent efforts at pronunciation, and great contortion of the countenance: these two states, apparently so dissimilar, are produced by the same cause, and are essentially the same, the disease being more violent in the one case than in the other. If this slight hesitation, observable only at certain times, be not attended to, it will, if it occur in a sensitive and diffident person, and especially if a quick talker, come on more frequently, becoming worse each time of its attack, until it is gradually formed into complete stammering. I need scarcely remark, that a hesitation admits of an easier and a quicker cure than a case of confirmed stammering. It therefore becomes the *duty* of a person who hesitates, a duty not only to himself but to his family also, not to continue to speak in his usual hesitating, undecided manner, but to endeavour to break through his old habits, and to articulate with a precision equal to that of his friends. On the other hand, if he neglect the rules here prescribed, he will be compelled to look forward to a life of confirmed stammering, to an incapability of expressing his thoughts, to a perfect seclusion from society. Let me prevail on all those who hesitate in the slightest not to defer the endeavour to throw off this pernicious habit. The stammerer should be urged to cure himself, not solely on account of his own sufferings; he should consider also the pain which his futile attempts at pronunciation must inflict on his friends, who are at all times fearful lest his articulation prove defective; if regardless of himself, he surely ought to study the comfort of his family and his friends. In not curing himself, the stammerer does his utmost to perpetuate the disease in his own family. If the imitation of an indifferent person be so likely to occasion this disease, how much the more probable is it for this malady to be produced when the person imitated is one who is respected and esteemed! It may be said in extenuation, that the stammerer inculcates the principle to his children that they are to imitate his good points only, and that they are particularly to avoid his manner of speaking:—this may be attempted, but it will not succeed. Imitation is a principle inherent in us; man will continue to imitate until his nature is changed. How can the stammerer expect his children to accomplish that which was out of his own power? Could he avoid imitation? Did he not imitate? Then why is it that he expects his children to possess that exemption from imitation which he himself did not?

"Ancient medicine is deficient in information on stammering; and what Hippocrates, Aristotle, and Galen have said is scarcely worthy of note. They are especially silent on the treatment: this is the more to be wondered at, since elocution opened the road to honours and the first dignities of the State."

I differ, however, entirely from Mr. Bartlett when he advises patients suffering from imperfect articulation to practise reciting or reading Greek and Latin passages, rather than what he calls our "harsh and rugged English." I utterly deny that the English of good composition is either a "harsh or rugged" language, when properly read or spoken, unless

words of "harsh and rugged" sound be purposely introduced on the principle I have before adverted to, viz., that of *concord* between *sound* and *sense*—a principle that prevails in all languages with which I have any acquaintance.

It is a curious fact, but certainly my own experience warrants me in saying that very few, if any, stammerers or stutterers ever habitually rightly and properly form or duly sustain their vowels in reading, and still less in speaking. I have noticed, also, that this defect is more generally found, not only in northern nations as distinguished from southern, but also in inhabitants of the northern counties of our own island more frequently than in those of the south, and in the natives of Scotland oftener than in those of England and Ireland. On the other hand, I have remarked that in general they possess the counterbalancing advantage of articulating the consonants more firmly and distinctly. Persons who have been taught the art of singing, almost always sound the vowels and sustain them in reading or speaking better than those who have not acquired that accomplishment; and I have frequently advised, with manifestly good results, pupils of both sexes, who have laboured under impediments of speech, to take a course of lessons under a teacher of singing, while going through the method of treatment specially adapted to remove their individual defects in pronunciation.

And now I enter on that branch of the subject to which this Lecture is more particularly directed, viz., the right method of overcoming and effectually removing all impediments of speech; I venture to think that in comparatively slight cases, and where the malady is only just beginning, the regular and steady observance of the rules I am about to give will be amply sufficient to remove all difficulty in delivery. In more serious cases, and in cases of long standing, the aid of the experienced master who has given his time and careful attention to such subjects of study, should be sought without delay, that he by observation may ascertain what are the special parts of the vocal or articulating mechanism which are at fault, and point out to the patient what are the rules particularly applicable to his individual case, and which must be at all times and on all occasions observed and strictly carried out by him. And here let me, *in the most emphatic manner*, say that the removal of every variety of stammering and stuttering, as well as all other kinds of defective articulation, rests, after all, mainly in the ever-watchful self-vigilance, and daily and hourly care and practice of the patient himself. He must be taught to do that at first slowly, and *consciously*, which the person who has no sort of impediment or defect in speaking does easily and *unconsciously*. This must be done *steadily* and *perseveringly*, until an old bad habit is quite forgotten, and a new and good one is acquired so thoroughly as to form, as it were, "a second nature" with the patient. In my own practice with such cases I repudiate entirely the use of any sort of mechanical appliance, and I rely (provided, of course, that there is no cleft palate or other organic defect) upon a natural process of cure alone. In all such cases I am of opinion that Nature has but to be set to pursue her course in the right direction, and all difficulties in pronunciation will be eventually entirely removed.

But again I say most earnestly that all that the very best and most experienced teacher can do, is to ascertain what is the special cause of the impediment, and point out the right rules to be always observed by the patient for its removal. If the latter fail to observe them, he will *most assuredly relapse;* but if he will only exercise ordinary patience and self-care and vigilance, and remember to carry out the right method he has been made acquainted with, as specially applicable to his individual case, he will as certainly reap the rich reward of possessing ere long perfect ease, self-possession, and fluency of speech at all times and upon all occasions. And with these words of encouragement, as well as warning, I proceed now to lay down the general

RULES TO BE OBSERVED FOR THE REMOVAL OF STAMMERING, STUTTERING, AND OTHER IMPEDIMENTS OF SPEECH.

In the first place, the patient should endeavour to acquire a habit of calm self-possession, and try to free the mind as far as possible, when in the presence of others, of all fear and trepidation, and avoid all excesses of any kind, and all undue causes of excitement.

Secondly.—Before the patient who is labouring under stammering, stuttering, or any kind of impediment, attempts to speak or read, let him first take care that the upper surface of the tongue is applied to the roof of the mouth immediately behind the front teeth. A calm, but at the same time thoroughly full and deep inspiration, will then cause the air to enter the lungs by its proper channel, viz., the air-passages of the nostrils; the lungs will become then properly inflated, and the chest and ribs will rise and expand, so that the lungs will have ample room for the due performance of all their functions. It is perfectly certain that all articulation occurs only during the expiration of the air from the lungs in its outward passage through the windpipe, vocal cords, and mouth; consequently, when the lungs are inadequately inflated, and there is but a small quantity of air within them, there must necessarily be experienced a great difficulty in speaking. This can be tested readily enough. Let any person run a short distance at full speed, and then be asked at once to relate some story or read some book. He will find it is quite impossible for him to do so, and the chances are that he will not be able to pronounce half-a-dozen consecutive words. Why is this? The answer is very short and simple. In common parlance, the runner, by reason of the violent exercise he has taken, is "out of breath;" that is to say, he has not enough air in his lungs for the purpose of articulation. Now then let this exhausted runner rest a minute or two, and take a long and full inspiration, in the manner I have already sufficiently explained, and he will find then that he can speak or read with audibility and distinctness. Now here, in fact, Nature has been her own physician. Is it not the strongest proof of the vital importance it must be to the confirmed stammerer or stutterer, to thoroughly inflate his lungs in the proper way before he begins to speak or read at all, and at every proper pause in his discourse to avail himself systematically of the opportunity afforded of calmly, but adequately, in the same way of replenishing the lungs, and so

supplying them with a fresh supply of air in lieu of that which has been expended in the production of voice and speech? Dr. Chervin of Paris, at the general meeting of the International Congress of Physicians, held in the autumn of 1878 at Amsterdam, in a paper which he read on Stammering, defined it as "the rhythm of respiration destroyed," and said that, with perseverance and attention on the part of the patient, it might be cured in three weeks.

Thirdly.—In the act of speaking and reading, the patient must take care to control thoroughly the outward passage of the breath, and to let it escape as slowly as possible. The expiration should be thoroughly economised; none of it should be wasted by letting any escape before the act of speech begins. It should not be allowed to come out in jerks or gasps, but its passage should be easy, steady, and gradual; for it cannot be too firmly borne in mind that it is on the extension, combined with the regularity of expiration, that the intensity, the duration, and the steadiness of all vocal vibrations depend; and Señor Garcia's test of practising the voice with a lighted candle held before the mouth may be applied here. If the flame be extinguished, or even wavers much, the patient may take it as a sign that he is expending too much air.

Fourthly.—I would impress on the patient who may be suffering under any kind of impediment of speech, the indispensable necessity that the greatest care and attention should be given that the lips, teeth, and tongue all perform strictly their several functions when employing the letters requiring the individual or combined use of them. For this purpose let the patient refer to the appendix I have added to this Lecture, in which he will find minute directions for the right formation of every letter in the alphabet, together with a copious series of exercises on every vowel or consonant singly or in combination. The great advantage, or rather I should say, the absolute and indispensable necessity, of observing this rule must be evident to every one who reflects on the subject for a moment; for how can manifold and widely-different sounds be properly produced by the same structures, if the passage through which they have to pass be not modified in shape? And yet it will be noticed many persons speak with a very loose action of the lips, and scarcely any perceptible alteration in their forms. Can it be wondered at that such persons are always feeble and indistinct in their delivery, and when they attempt to speak in public, are always very imperfectly heard, even by those who are near them? It will be seen on referring to the appendix there are very many letters which can be sounded or articulated by no other means than a decided alteration in the form of the mouth, and equally marked change in the shape of the lips.

Fifthly.—Having thoroughly been made to understand the precise formation and clear sound of every letter in the alphabet, next let the pupil compare, and form an accurate notion of, the corresponding sound which exists between the termination of each syllable or word, and the sound of the letter itself which so ends it, that he may thus conceive a proper idea of the sound to be produced; as, for instance, "m" in the word "them," "n" in "then," "e" in "thee," "o" in "no," "x" in "rex," &c.

Sixthly.—Let the patient effectually conquer the bad habit which prevails so largely among those who stutter or stammer (I really think my own experience warrants me in saying in ninety-nine out of every hundred stammerers) of keeping the lips apart and the mouth open. *Nothing can be worse in every way than this bad habit*, either as regards the power of clear articulation and fluent speech, the proper condition of the lungs, or the vacant expression which it gives the countenance. I always tell all stammering pupils frankly, if I see they have this vile habit, that I can do very little, if anything, towards removing their various impediments until they have thoroughly conquered it, and acquired the habit of always keeping the lips firmly but easily pressed together; except, of course, when reading or speaking. Even in sleep, if possible, the mouth should always be kept closed, and the respiration only carried on through the air-passages of the nostrils. To all persons, whether affected with impediments of speech or not, I would say in the most earnest manner, acquire the habit of conducting the function of respiration always by the air-passages which lead from the nostrils; never by means of the open mouth. If the reader would wish to see minutely in detail *all* the good results which follow, and all the evils which are avoided, by acquiring this habit, I refer him again to the book I mentioned, lately published by Mr. George Catlin, the North American Indian traveller, entitled "The Breath of Life." *

Seventhly.—This rule that I am about to give follows almost as a necessary corollary from the last. All persons, but more especially the stammerer, should acquire the habit of keeping the upper surface of the tongue, when not speaking, closely applied to the roof of the mouth, the point of the tongue being immediately behind the upper front teeth. When the tongue is so placed it is in the best possible situation for beginning to speak or read, for voice is produced by a slight depression, and hence articulation is much facilitated. Keeping the tongue at the bottom of the mouth, instead of placing it in the proper position as just described, is, I can assure the stammerer, one of the worst habits possible for him, or any one affected with impediments of speech. Stammerers anxious to pronounce a word beginning with a lingual immediately endeavour to do so without applying the tongue to the roof of the mouth. This being impossible, they struggle in vain to speak, and are wholly incapable of the slightest articulation. After the tongue has been rightly placed, and a good inspiration taken in the proper way, it is very far from usual to perceive much difficulty after the first syllable has been well and carefully articulated. It may be truly said here, that when not deficient in breath, "*c'est le premier pas qui coûte*" with the stammerer or stutterer. Both may rest assured that it is perfectly impossible for them, or any one else, to articulate without strictly following out this direction, and therefore it is of the very utmost importance that it should be always borne in mind by those who have habitually any difficulty in articulation. The stammerer, stutterer, and every one affected with any kind of defective articulation, should make it a matter of the most scrupulous care when silent to keep the tongue completely and closely applied to the roof of the

* Trübner & Co., London.

mouth; for when in this position, it is ready and able to perform all its functions most effectually, and with the greatest promptitude. If persons suffering from impediments of speech will only bear in mind this direction, they will spare themselves all those distressing spasmodic convulsions of the tongue, lips, and sometimes the whole countenance, which are almost as painful to the spectator to witness as they are to the sufferer to endure.

Eighthly.—Let the patient who has any kind of difficulty or impediment in speech, most scrupulously avoid all hasty, careless *slurring* of words. He must give every syllable that is *long* its proper quantity, by dwelling on the vowel sound in it, and also avoid making any syllable which is *short* improperly long. Especially should he observe the great law of *poise*, and make every syllable that is *heavy* really so by the due weight or percussion of the voice on it, and let the corresponding reaction be equally perceptible on the syllable that is *light*. I refer the patient to what I have said already on the necessity of properly using the mechanism of the action and reaction of the larynx for thoroughly carrying out and duly maintaining this poise in all speaking and reading.

Ninthly.—I earnestly advise all persons with impediments of speech, whether confirmed stammerers and stutterers, or only just beginning to hesitate, to be very slow and deliberate in reading and speaking, especially at first. Among the large number of patients whom I have had under my care for the removal of all kinds of impediments and difficulties in articulation, I have met with but very few who did not habitually speak with painful rapidity, and at times almost breathless haste, until they are suddenly stopped in mid career of their impetuous speech by the impediment suddenly coming on. By a spasmodic effort, eventually they recover their power of articulation, and *rattle* on with their hurried words until they are once more arrested in the same way, in the very midst of a word, perhaps; and so they go on to the pain and distress of themselves and those whom they are addressing. In the life of Charles Kingsley, recently published, will be found a most sensible letter addressed to a young lady, who laboured under an impediment of speech, which concludes by telling her above all things to take care in reading and speaking (until the impediment is quite overcome) to be "SLOW—SLOW—SLOW." It is well known that the late Canon Kingsley in early life was a great sufferer from stammering, and was cured by the late Dr. Hunt.

Tenthly.—Let the stammerer, in speaking, have the word he intends to use in his mind before he attempts to utter it with his mouth. In fact, the mind, in speaking, should always be trained to be in advance of the lips. No person should attempt to speak a single sentence until he knows thoroughly beforehand what it is that he intends to say, and the choice of words being mentally made, he should then pronounce them firmly and deliberately. Let the patient begin to acquire confidence by practising reading aloud first, then recitation from memory, and lastly, a short extempore discourse on some subject. Then let him repeat the same series of exercises in the same order to one or two friends, and as his confidence in himself increases, it would be desirable to increase the

number of his audience. By these means he will find his difficulties gradually disappear, and ease, fluency, and self-possession will take the place of hesitation, timidity, and self-distrust.

It is right to mention that Dr. Coën of Vienna, who has acquired a great Continental reputation for his successful treatment of stammering, stuttering, and other defects of speech, strongly advises the use of Ling's Swedish system of gymnastics as a most valuable accessory to all elocutionary treatment of the various causes which hinder fluency of speech; and in doing so he necessarily implies that the whole muscular system requires bracing. Dr. Shuldham also, in the last edition of his work on "Stammering and its Treatment," states that he, too, makes use of the movement-cure, when it is specially indicated, and in addition advises his patients to take strong exercise in the open air.

In the advisability of such accessories being employed, I most thoroughly concur. It is impossible for the nervous and muscular systems not to be greatly strengthened by such exercises when gradually and judiciously carried out. Dr. Shuldham mentions also that great importance is given by Dr. Coën to elocutionary treatment of defects of speech, and that, as valuable accessories to such treatment, he makes use, when he deems it advisable, of electricity and the water-cure.

SUPPLEMENT TO LECTURE XIX.

The Functions of the Vocal and Speech Organs in the formation of all the various letters of the English alphabet, singly and in combination—Full Tables of Exercises for Practice, as applicable to Stammerers, Stutterers, and all persons suffering from any kind of Defective or Imperfect Articulation.

S an appendix to the forgeoing Lecture on impediments and defects of speech, I subjoin the following series of exercises on the various consonants and vowels, singly and in combination, selected from various sources, but chiefly from the large edition (1820) of the treatise on Elocution, by the late Mr. B. H. Smart, the daily practice of the pronunciation of which will be found most useful to persons labouring under defective articulation, and will contribute much to firmness and fluency of speech.

PRONUNCIATION.

As the following exercises are intended, not for acquiring the pronunciation of our language, but for improving it, the consonants are brought forward before the vowels, because the most usual defects of utterance may chiefly be traced to them. And as an alphabetical arrangement of consonants would not be accompanied with any advantage, the following order, which has been found a convenient one, is preferred: *h*, *w*, *y*, *ng*, *s*, and *z*, *sh* and its correspondent vocal, *f* and *v*, *th* and its correspondent vocal, *l*, *m*, *n*, *r*, *p*, and *b*, *k* and *g*, *t*, and *d*. In reading the *praxes* on these sounds, the pupil must be careful to form each consonant with strong compressive force, and those formed with the voice should be made distinct from those formed with the breath. To know what sounds are represented, these two directions should be constantly in view:

1. *The letter or letters denoting the sound exemplified, are in italic.*
2. *When a letter or letters denote the sound exemplified and something more, they are printed in capital.*

The pronouncing of detached words may be so conducted as to be a very useful preparatory training of the ear and of the voice. As words unconnected in sense require no particular tone, the student will, if left to himself, sometimes adopt an upward, sometimes a downward inflection, according to the impulse of the moment; that is to say, if he read them in quick succession, the idea of continuation will induce him to pronounce each with a conjunctive inflection; if he read them slowly,

the pause after each will probably determine him to employ the disjunctive. Let it be his object to acquire the power of uttering the one or the other of these inflections at pleasure. This will, at first, be attended with no slight difficulty: though determined, perhaps, to use the downward inflection, the idea of continuation will prevail, and cause him to use the other, in spite of himself: being sensible of his failure, he will make a second trial, and probably imagine because he has pronounced the word in a lower or softer tone, that he has altered the inflection: this, however, does not necessarily follow; for the same inflection may be pitched very high or very low, and it may be uttered very gently or very forcibly. To avoid these mistakes, he must, during some time, use the following form of a question as a test:—*Did I say* stránge or stràngе? By this he will be instinctively impelled to utter the word, first, with an upward then with a downward slide, and to know, by comparison, in which manner he had previously uttered it. After some time the ear will become familiar with the slides, and the test may be laid aside. Having them now entirely at command, he must exercise his voice in carrying them, as far as possible, from one extreme to the other, something in the manner of a singer running the gamut from low to high, and high to low. Let him also vary their motion, making them sometimes rapid and sometimes slow. Such an exercise on detached words will probably be thought a little ridiculous, but the student may rest confident of its utility. It will not only give him a clear feeling of the kind of tones he ought to use, but will add flexibility to his voice, and remove from it any unpleasant monotony; for what is called a monotonous voice, is not, in fact, a voice that never gets above or below one musical key, but one which is incapable of taking a sufficient compass in its inflections.

The same exercises may be made to serve another purpose, namely, the gradual training of the speaker to the due preservation of *rhythmus*. Lists of unconnected words, in pronouncing which there can be no danger of sacrificing sense to sound, seem to offer the best introduction to systematic practice on this subject; and accordingly, the lists are arranged for this purpose among others, by keeping together, as much as possible, words of similar accentuation. In pronouncing these, the returns of accent will be regular, and the student is desired to mark each return by beating time with his hand, observing to make a pause of equal duration between each word, regulated by the beating of the hand.

At the end of the praxis on each consonant, an exercise on *Interjunction* is given.

h.

The sound denoted by this letter consists merely in a forcible expulsion of the breath. In the following exercise, it is judged advisable to intermingle words in which the sound is not required with others that demand it, that the pupil may become secure both in the use of it and in the omission. In some words *h* is quite silent; namely, in *heir*, *honest*, *honour*, *hour*, and all the derivatives. These will be known by the letter not being in italic. In a few words, namely, those in which letter *o* follows *wh*, the sound generally denoted by *h* alone is denoted by the two letters *wh*, which will be known by both letters being in italic. If the *w* is not in italic, it must have its

proper sound, which must follow, and not precede, the forcible expulsion of breath signified by *h*.

*h*all all aunt *h*aunt *wh*o art heir *h*air hour *h*ew *h*uge *wh*ole w*h*ale w*h*eat w*h*ig——*h*eathen *h*ydra honest *h*umble *h*uman *h*umour *wh*olly honour w*h*irlpool w*h*imper *h*ostler *wh*olesome co*h*ort *hoth*ouse *h*arts*h*orn——*h*ereout *h*erein *h*ereon *h*arangue be*h*ind per*h*aps inert in*h*ale ab*h*or——*h*armony artichoke *h*umanise *h*udibras humorous hospital ve*h*ement co*h*obate be*h*emoth——*h*eteroclite *h*eterodox *h*ospitable *h*ydromancy *h*orticulture——*h*ieroglyphical incompre*h*ensible *h*ypochondriacal *h*elio-centrical.

He-*h*ad-learned-the-*wh*ole-art-of-angling by-*h*eart.
Be-honest *h*umble and-*h*umane *h*ate-not-even-your-enemies.
The-portrait-of-an-old-w*h*ig in-a-brown-wig.
With-many-a-weary-step and-many-a-groan
Up-a-*h*igh-*h*ill *h*e-*h*eaved a-*h*uge-round-stone.

w: y.

These letters, when at the beginning of words or syllables, denote consonants, the former of which consists in a forcible action of the lips when in the position to utter the vowel generally denoted by *oo*; and the latter in a forcible action of the under jaw when the organs are placed to sound *e*. Both these sounds are occasionally denoted by other characters, which the pupil will discover by the letters in italic. With the examples other words are mingled, that the reader may make the sound he is practising clearly distinct from those with which it is in danger of being confounded.

w.

*w*ay *w*aft One Once who *w*oo *w*ain vane vine *w*ine hood *w*ood *w*olf *w*omb *w*o ooze whose *w*oos s*w*oon s*u*ite b*u*oy q*u*ake ch*o*ir th*w*art——*w*oman *w*olsey *w*ooer *w*orm*w*ood for*w*ard fro*w*ard q*u*orum q*u*agmire c*u*irass.

A-*w*ight *w*ell-versed-in-*w*aggery.
Give-me-free-air or-I-soon-shall-s*w*oon.
He-*w*ooed-the-*w*oman but-she-*w*ould-not-*w*ed.

y.

*y*awn *y*ell he *y*e *y*ean hear ear *y*ear *y*ield *y*ou U Use hUge nEW dUke tUne——*y*early *y*outhful *y*ew-tree Useful HUmour span*i*el mill*i*on gen*i*l pon*i*ard as*i*a naus*e*a ros*e*ate indian odious dUty tUEsday.

*Y*e-are-stUd*i*ous-to-vit*i*ate.
The-nEW-tUne sUIts-the-dUke.
*Y*outh with-ill-HUmour is-od*i*ous.
Last-*y*ear I-could-not-hear with-either ear.

ng.

The consonant usually denoted by *ng* is a simple sound, quite distinct from the sound of either *n* or *g* when alone. It consists in an utterance of the voice through the nose, while the back part of the tongue gently touches the correspondent part of the palate. The common fault in sounding these letters is, pronouncing them as *n*

alone. But in avoiding this fault, the learner must not run into the other, and articulate the *g*, unless custom has assigned the *g* to the following syllable; for then the *g* must be sounded, and the *n* in the foregoing syllable pronounced as *ng*. These cases will be known among the examples by the *n* alone being in italic.

ga*ng* ki*ng* spri*ng* su*ng* you*ng* le*ng*th stre*ng*th ba*n*k si*n*k co*n*ch——bei*ng* nothi*ng* writi*ng* readi*ng* si*n*ger bri*n*ger ha*ng*i*ng* bri*ng*i*ng* robin robbi*ng* chopin choppi*ng* matin matti*ng* a*n*ger a*n*guish co*n*gress co*n*course a*n*xious a*n*chor ba*n*quet——disti*n*guish exti*n*guish unthi*n*king diphtho*n*gal triphtho*n*gal——a*n*xiety.

Readi*ng*-and-writi*ng* are-arts-of-striki*ng*-importance; danci*ng* drawi*ng* and-si*ng*i*ng* bei*ng*-all-accomplishments are-deservi*ng*-of-less-regard.

Alexander-at-a-ba*n*quet with-a-co*n*course-of-flatterers overcome-by-a*n*ger, led-by-a-co*n*cubine, is-a-stro*n*g-example that-he-who-co*n*quers-ki*n*gdoms may-have-neglected-the-more-noble-co*n*quest-of-himself.

s and *z*.

The consonants properly denoted by these letters are formed by touching the upper gum of the lower front teeth with the tip of the tongue,—using, for the former, an utterance of *breath*, which forces its way at the point, and produces a hissing; and, for the latter, an utterance of *voice*, which forces its way in a similar manner, and produces a buzzing noise. It should be remembered that the letter *s* is always vocal when, in forming a plural, or the third person of a verb, it comes after a vocal sound. The other cases in which it is vocal are frequent; but they must be gathered from practice, aided by a pronouncing dictionary.

s.

ga*s* ma*ss* do*se* ma*ce* grief*s* laugh*s* month*s* ver*se* dupe*s* pack*s* laX styX ho*st*s fi*st*s gho*st*s *s*oil *c*ell *s*cene *sch*ism *ps*alm——ap*s*i*s* the*s*i*s* que*st*ion ta*c*it pin*c*ers flac*c*id *s*ceptre *sch*edule *ps*almist *ps*yche——pre*s*ide de*s*ists de*s*ign obe*se* verbo*se* res*c*ind dis*s*uade——here*s*y poe*s*y dy*s*cra*c*y cher*s*one*se* vac*c*inate sic*c*ity *s*cymitar *s*cintillate.

When-ajaX-*s*trives-*s*ome-rock'*s*-va*st*-weight-to-throw.
The-*s*ophi*st*s-shrewd-*s*ugge*st*ion.
Gue*s*sing-the-de*s*ign-was-per*c*eived he-de*s*isted.
*S*ee-the-*s*nake*s*-that-they-rear!
How-they hi*ss* in-the-air!
To-have-a-thousand with-red-burning-*s*pit*s*-come-hi*ss*ing-in-upon-them.
Thou'rt-not-thy*s*elf.
For-thou-exi*st*'*s*t-on-many-thousand-grains
That-issue-out-of-dust; happy-thou-art-not
For-what-thou-ha*st*-not, *s*till-thou-striv'*s*t-to-get,
And-what-thou-ha*st* forget'*s*t; thou-art-not-certain
For-thy-complexion-shift*s* to-*s*trange-effect*s*
After-the-moon.

z.

ma*z*e bla*z*e a*s* ha*s* i*s* wa*s* way*s* view*s* sea*s* song*s* cave*s* move*s* bath*s* oath*s* bathe*s* breathe*s* ball*s* dome*s* pain*s* bar*s* babe*s* plague*s*——comma*s* drama*s* dance*s* price*s* prize*s* house*s* sci*ss*ors noi*s*y bra*z*en mi*z*zen rai*s*in cou*s*in pu*z*zle wea*s*el——ab*s*olve*s* ob*s*erve*s* hu*ss*ar*s* eXert eXist eXempt po*ss*ess

di*sc*ern suffi*ce* re*s*ume——re*s*ident metaphra*se* monarchi*se* mechani*sm* sacrifi*ce* *x*enophon *x*enocles——dispo*s*al refu*s*al di*s*loyal di*sc*ernment——complai*s*ant complai*s*ance——luXuriant an*x*iety.

He-give*s*, a*s*-i*s*-hi*s*-u*s*age-at-this-sea*s*on, a-serie*s*-of-sermon*s*-on-moral-duti*es*.

The-frolic-wind-that-breathe*s*-the-spring.
Zephyr with-Aurora playing,
A*s*-he-met-her-once a-maying,
There-on-bed*s*-of-violet*s*-blue,
And-fresh-blown-ro*se*s-washed-in-dew,
He-gave-her-thee.

sh,

and its *correspondent vocal.*

These sounds are formed by curling back the tongue, so as to leave a large space for the breath or voice to pass by its sides and top. The sound we make with the breath when we require silence, affords a familiar illustration of the former consonant in an uncommon state: the latter is exemplified when the voice mixes with the breath; and the greater the quantity of voice, the better the consonant is sounded. The former of these sounds is often preceded by the sound of *t*, and the latter by that of *d*. Where this occurs in the following exercises without the proper representing mark for the *t* or the *d*, the letter or letters that denote these sounds will be in capital.

Letter *x*, being an equivalent for *k* and *s*, is likewise subject to the rule under the circumstances mentioned, and in these exercises when that letter is in capital, it stands for the sounds *k* and *sh*. It should be remembered that the rule does not extend to accented syllables, excepting only the words *sure*, *sugar*, and their compounds.

sh.

sa*sh* *sh*rove *sh*rink mar*sh* *s*ure *ch*aise mat*ch* eaCH vouCH——*sh*rubby *s*ugar cen*s*ure nau*se*ous pen*si*on a*sc*ii na*ti*on cap*ti*ous fluXIon fleXIon scut*che*on trunCHEon CHamber righTEous venTure naTure——a*s*sure *ch*icane ma*ch*ine attaCH approaCH——*sh*owery *ch*arlatan bath*sh*eba luXury CHarity CHiCHester——interne*c*ion farina*c*eous surrepti*ti*ous adventi*ti*ous crucifiXIon.

The-*sh*ade-he-sought and-*sh*unned the sun*sh*ine.
The-weak-eyed-bat
With-*sh*ort-*sh*rill-*sh*riek flits-by-on-leathern-wing.
Deep-echoing-groan-the-forests-brown,
Then-ru*sh*ing crackling cra*sh*ing thunder-down.
The-string let-fly
Twanged-*sh*ort-and-*sh*arp like-the-*sh*rill-swallow's-cry.

THE CORRESPONDENT VOICE SOUND.

ra*z*ure clau*s*ure lei*s*ure ro*se*ate fu*si*on trea*s*ure mea*s*ure vi*si*on Gelid perJure refuGE JeJune solDier granDeur verDure——bad*ge* ed*ge* rid*ge* aGE doGE huGE Jade Jar Gem——obliGEd divulGEd exchanGEd

suGGest——persua*si*on adhe*si*on explo*si*on confu*si*on immeDiate deci*si*on colli*si*on——indiviDual aGGeration.

He-wants-both-lei*s*ure-and-occa*s*ion.

A-ro*s*eate-blush with-soft-suffu*si*on
DivulGEd her Gentle-mind's-confu*si*on.

f and *v*.

The consonants properly denoted by these two letters are formed by pressing the upper teeth upon the under lip, and using an utterance of breath for the former, and of voice for the latter.

Letter *b* is pronounced *v* in *of*, but not in the compounds *whereof*, &c. *Ph* are generally pronounced as *f*, but in *nephew* and *Stephen* as *v*, and in *diphthong*, &c., as *p*.

f.

dea*f* ru*ff* cha*fe* ca*lf* lau*gh* tou*gh* chou*gh* nym*ph* syl*ph* *f*ry *ph*rase s*ph*inx *f*ifth——*ph*ial *ph*rensy pro*f*it dea*f*en rou*gh*en o*f*ten so*ft*en——epita*ph* *ph*aeton *ph*renetic *f*ebri*f*uge.

But-with-the-whi*ff*-and-wind-of-that-*f*ell-sword
The-unnerved *f*ather-*f*alls.
Mild-he-was-with-the-mild
But-with-the-*f*roward he-was-*f*ierce-as-*f*ire.
He-*f*illed-the-drau*gh*t and-*f*reely-qua*ff*ed
And-pu*ff*ed-the-*f*ragrant-*f*ume and-lau*gh*ed.

v.

pa*ve* wea*ve* hi*ve* gro*ve* ha*lve* twel*ve* sol*ve* star*ve* ner*ve* o*f* *v*ain *v*oid——ra*v*el gro*v*el hea*v*en e*v*en ste*ph*en gi*v*en *v*i*v*id *v*oti*v*e ne*ph*ew.

In-china's-gro*v*es o*f*-*v*egetable-gold
Progressi*v*e-*v*irtue and-appro*v*ing-hea*v*en.
And-*v*ainly-*v*enturous soars-on-waxen-wing.
Down-in-the-*v*ale where-the-lea*v*es-o*f*-the-gro*v*e wa*v*e-o*v*er-the head.

The *breath* sound of *th* and its *correspondent vocal*.

These sounds are formed by placing the tip of the tongue between the teeth, and forcing the breath between for the former, and the breath made as vocal as possible for the latter.

There is scarcely any fixed rule that determines when *th* are to have the breath and when the voice sound: practice must teach the different instances; *Bath*, *path*, *lath*, *oath*, and *mouth*, have the breath sound in the singular, but in the plural the voice. Good usage does not extend this practice beyond these words.

th, the breath sound.

ba*th* pa*th* la*th* oa*th* mou*th* wid*th* six*th* leng*th* tru*th*s you*th*s rhy*th*m *th*wart —— *th*esis le*th*e *th*ule hundred*th* *th*ousand*th* —— ame*th*yst ma*th*esis apa*th*y or*th*odox logari*th*m.

*Th*rust-*th*rough-the side.
He-sat-on-the six*th*-seat.
From nature's-chain whatever-link-you-strike
Ten*th*-or-ten-*th*ousand*th* breaks-the-chain-alike.

th, the voice sound.

boo*th* wi*th* wrea*th* ba*th*s pa*th*s la*th*s oa*th*s mou*th*s ba*the* brea*the* ti*the* *th*ese *th*eir *th*ough——ei*th*er nei*th*er hea*th*en nor*th*ern fa*th*er hi*th*er *thith*er——inwrea*the* bequea*th*.

And-as-I-wake sweet-music-brea*the*
Above about or-underne*ath*.
And-the-milkmaid singeth-bli*the*
And-the-mower-whets-his-scy*the*.
And-the-smoo*th*-stream in-smoo*th*er-numbers-flows.

l, *m*, *n*, *r*.

The sounds proper to these letters, commonly called liquids, are all of them vocal in a high degree, the voice being suffered to flow as freely as the several positions of the organs will allow.—For *l*, the tongue touches the upper gum, and the voice passes through the mouth: for *n*, the position is the same, but the voice passes through the nose: for *m*, the lips are joined and the voice passes also through the nose: for *r*, the voice passes through the mouth, and the tongue is either made to jar against the upper gum, or is curled back so as to produce a slight vibration and a hollow sound near the throat; the former being the proper formation at the beginning of words and syllables, and the latter at the end.

Letters *e*, *i*, and *o*, before *l* and *n*, in final unaccented syllables, must frequently be dropped in pronunciation; but not when a liquid precedes, excepting only *fallen*, when used as a verb, and *stolen*, *swollen*, used either as verbs or adjectives. Neither should the suppression of *e* before *l* take place when any other letter precedes, as in *novel*, *parcel*, *model*, *chapel*; excepting, however, the following words: *navel*, *ravel*, *snivel*, *shrivel*, *swivel*, *drivel*, *shovel*, *grovel*, *hazel*, *weasel*, *ouzel*, *nousel*, and *shekel*. But *e* before *n*, under the same circumstances, should always be suppressed, except in these words: *sudden*, *kitchen*, *hyphen*, *chicken*, *sloven*, *aspen*, *patten*, *mittens*.

l.

oi*l* ow*l* a*ll* mar*l* ear*l* is*le* *l*eave *l*oins——*l*ive*l*y *l*ove*l*y me*l*on so*l*ace ca*stle* ax*le* ev*il* grov*el* cripp*le* ab*le* tack*le* shek*el* tit*le* need*le*.

Nor-cast-one-*l*onging *l*ingering-*l*ook-behind.
*L*et-Caro*l*ina-smooth-the-*l*iquid-*l*ay
*L*u*ll*-with-Ame*l*ia's-*l*iquid-name-the-nine
And-sweet*l*y-*fl*ow-through-a*ll*-the-roya*l*-*l*ine.

m.

gu*m* bla*me* real*m* char*m* rhyth*m* la*mb* co*mb* wo*mb* ca*lm* hy*mn* phle*gm* dra*chm*——fa*m*ine *mo*ment *mamm*on sole*mn* te*mp*ter e*mp*ty——*mo*mentary *ma*millary *m*atri*m*ony.

Pale-*m*elancholy-sat-retired and
In-notes-by-distance-*m*ade-*m*ore-sweet

Poured-through-the-*m*ellow-horn her-pensive-soul
Through-glades-and-gloo*m*s the-*m*ingled-measure stole
and
Round-a-holy-ca*l*m-diffusing
Love-of-peace and-lonely-*m*using
In-hollow-*m*ur*m*urs died-away.

n.

*n*un *n*oon *n*oun *n*ine stol*en* fall*en* swoll*en* bar*n* mour*n* *n*ame *gn*arl *gn*aw *kn*eel *kn*ock dei*gn* sign——li*n*en ba*nn*er forei*gn* less*en* flax*en* froz*en* cous*in* reas*on* deaf*en* of*ten* rough*en* ev*en* heath*en* shap*en* oak*en* wheat*en* brit*on* dead*en*——*n*un*c*upative no*n*e*n*tity u*n*a*n*imous.

To-talk-of-*n*o*n*e*n*tity-a*nn*ihilated was-certai*n*ly *n*o*n*se*n*sical-e*n*ough.
Whe*n*-light*n*ing-a*n*d-dread-thu*n*der
Re*n*d-stubbor*n*-rocks-asu*n*der
And mo*n*arch's-die-with-wo*n*der
What-should-we-do?

the rough *r*.

*r*ay *r*aw *rh*eum *wr*ap *wr*y *fr*y p*r*ay b*r*ay c*r*ape g*r*ape t*r*ay d*r*ay sh*r*ill sh*r*iek sh*r*oud th*r*ow th*r*ong——*r*aiment *r*ampart *r*hubarb *wr*estle ph*r*enzy ch*r*istian *r*u*r*al——a*r*ound e*r*ect en*r*ich *r*ebel *r*efine——*r*egulator *r*umination memo*r*andum sudo*r*ific *r*epercussion *r*epetition.

*R*end with-t*r*emendous-sound you*r*-ears-asunder
With-gun-d*r*um-t*r*umpet blunderbuss-and-thunder.
App*r*oach-thou like-the *r*ugged-*r*ussian-bear
The-armed-*rh*inoce*r*os.

Blow-wind come-*wr*ack.
Queen-Mab d*r*ums-in-his-ears
At-which-he-starts and-wakes.
The-madding-wheels
Of-b*r*azen-fu*r*y-*r*aged.

the smooth *r*.

ba*r* e*rr* fi*r* no*r* cu*r* ba*re* he*re* hi*re* co*re* pu*re* hou*r* te*r*se fo*r*ce ma*r*sh sca*r*f swe*r*ve hea*r*th pea*r*l a*r*m lea*r*n ca*r*p ga*r*b da*r*k ca*r*t ca*r*d he*r*d——pa*r*don wa*r*den me*r*cy vi*r*tue mo*r*tgage co*l*onel comme*r*ce——defe*r* deba*r* affai*r* appea*r* expi*re* ado*re* demu*re*.

Wounds-he*r*-fai*r*-ea*r*.
Thine this-unive*r*sal-f*r*ame thus-wondrous-fai*r*.
Vi*r*tue's-fai*r*-fo*r*m.
What-man-da*re* I-da*re*.
Ah-fea*r* ah-frantic-fea*r*
I-see I-see-thee-nea*r*
Like-thee-I-sta*r*t like-thee diso*r*de*r*ed-fly.*

* As regards the different varieties of the letter R, see Dr. Kellogg's letter at the end of this supplement to Lecture XIX.

p and *b*; *k* and *g*; *t* and *d*.

The consonants proper to these letters are generally called mutes; which epithet is, however, with less propriety applied to the latter of each pair than to the former. In pronouncing *p*, *k*, and *t*, the breath, being checked and confined, is not heard till the organs separate explosively to give it vent:—in pronouncing *b*, *g*, and *d*, the voice is confined in a similar manner; but an obscure murmur should nevertheless be heard, which, in practising, the learner should endeavour to prolong, and make as audible as possible. In *p* and *b*, the lips join; in *k* and *g*, the back part of the tongue meets the correspondent palate; and in *t* and *d*, the tip of the tongue touches the upper gum. And a just utterance of any one of these consonants requires a forcible and active separation of the organs in completing it.

Lk are pronounced as *k* after *a* and *o*. *Ch* are pronounced as *k* in words from the Greek language, as *sh* in words from the French, and as *tsh* in words more purely English. *G* is generally sounded as *j* before *e* and *i*, but there are many exceptions. *D* in the termination *ed* when the *e* is silent, and the preceding sound is a breath consonant, is necessarily pronounced as *t*; but in reading the Scriptures and the Liturgy, this omission of *e* should rarely take place.

p.

*p*i*p* *p*i*p*e *p*o*p*e ras*p* whel*p* vam*p* shar*p*——*p*i*pp*in sli*pp*er *p*ro*p*er stee*p*le to*pp*le di*ph*thong tri*ph*thong na*ph*tha she*ph*erd——*p*uritan *p*o*p*ulous tur*p*itude *p*a*p*acy *p*abular o*ph*thalmy.

After-moving-equably-for-some-time it-was-made-to-sto*p* with-a-sudden-sna*p*.

Zeal then not-charity became-the-guide
And-hell-was-built-on-s*p*ite and-heaven-on-*p*ride.

A-*p*ert-*p*rim-*p*rater of-the-northern-race
Guilt-in-his-heart and-famine-in-his-face.

Abuse-the-city's-best-good-men-in-metre
And-laugh-at-*p*eers that *p*ut-their-trust-in-*p*eter.

Here-files-of-*p*ins extend-their-shining-rows
*P*uffs-*p*owders-*p*atches bibles-billets-doux.

b.

cu*b* e*bb* tu*b*e *bib* gle*b*e *b*a*b*e *b*ul*b* *b*ar*b* *b*uoy *b*lue——accum*b* rever*b* im*b*ue em*b*ark dis*b*urse ca*b*al *b*a*b*oon——a*b*rogate fa*b*ulous e*b*ony o*b*stacle *b*ar*b*arous *b*ar*b*ican.

The-*b*ar*b*arous-Hu*b*ert-took-a-*b*ri*b*e
To-kill-the-royal-*b*a*b*e.

And-now-a-*b*u*bb*le-*b*urst and-now-a-world.

Earth-smiles-around with-*b*oundless-*b*ounty-*b*lessed
And-heaven *b*eholds-its-image-in-his-*b*reast.

The-south-sea-*b*u*bb*le put-the-pu*b*lic-in-a-hu*bb*u*b*.

k.

see*k* ca*k*e co*k*e pa*c*k ta*c*k e*k*e ta*l*k fo*l*k lou*g*h pi*q*ue dar*k* mil*k* spar*k* *k*een *C*ar *ch*ord *qu*ay *qu*ake *c*lear *c*rape——pani*c* *c*omi*c* *k*ingdom *c*andid *ch*oler *c*on*qu*er *ch*ristian fla*c*cid——*c*ollo*c*ate *c*alico *c*u*c*umber te*ch*ni*c*al or*ch*estra epo*ch* *c*on*qu*eror va*c*cinate si*c*city.

A-blac*k* *c*a*k*e-of-*c*urious-*q*uality.

Blow-wind, *c*ome-wra*c*k,
At-least-we'll-die-with-harness-on-our-back,

With-the-*c*old-*c*aution of-a-*c*oward's-spleen
Which-fears-not-guilt but-always-see*k*s-a-sc*r*ee*n*.

The-*c*lumsy-*k*itchen-*c*lo*c*k *c*li*c*k-cli*c*ked.

g.

ba*g* ke*g* e*g*g *g*ag pla*g*ue va*g*ue tea*g*ue ro*g*ue bro*g*ue *gu*ide *gu*ise *g*ear *g*ird *g*ig *gh*ost——*gu*erdon ragged craggy *g*ibbous *g*imblet *gh*astly *gh*erkin.

He-gave-a-*gu*inea and-he-*g*ot-a-*g*roat.
I-cannot-di*g* and-am-ashamed-to-be*g*.

A-*g*iddy-*g*igg*l*ing-*g*irl her-kinsfolks'-pla*gu*e
Her-manners-vul*g*ar and-her-converse-va*gu*e.

t.

pa*t* ki*t*e dus*t* haf*t* hal*t* dream*t* flir*t* *t*igh*t* *t*augh*t* *t*rash *th*yme *th*ames ya*ch*t de*b*t lace*d* dance*d* chafe*d* laughe*d* chopp*ed* wreck*ed*——ma*tt*er *tat*ter *tet*ter *tit*ter as*th*ma *pht*hisis *pht*hisic flourish*ed* practis*ed*——*t*estamen*t* *t*i*t*illa*t*e des*t*i*t*u*t*e *t*e*t*rical *t*aci*t*urn *t*an*t*amoun*t* *t*u*t*elar——*t*oge*t*her *t*es*t*a*t*or inde*bt*ed indi*ct*ment a*tt*ainmen*t* in*t*es*t*a*t*e replenish*ed*.

The *t*emp*t*er saw-his-*t*ime.
A-*t*ell-*t*ale-ta*tt*ling-*t*ermagan*t* tha*t*-troubled all-the-*t*own.
He-*t*alk*ed* and-stamp*ed* and-chafe*d* *t*ill-all-were-shock*ed*.

Shakes-the-old-beldam earth and-*t*opples-down
High-*t*owers and-moss-grown-s*t*eeples.

*T*o-inhabi*t*-a-mansion-remo*t*e
From-the-cla*tt*er-of-s*t*ree*t*-pacing-s*t*eeds.

d.

be*d* *d*ead *d*id ma*d*e long*ed* graze*d* he*d*ge*d* save*d* writh*ed* wall*ed* charm*ed* pave*d* hear*d* ebb*ed* twigg*ed* wou*ld* cou*ld* shou*ld*——*d*amag*ed* rival*ed* mo*d*est pe*d*ant u*dd*er *d*ea*d*ly *bd*ellium——harang*ued* abri*d*ge*d* a*d*judge*d* condemn*ed* impregn*ed* absorb*ed* fatig*ued*.

Strikes-through-their-woun*ded*-hearts-the-su*dd*en-*d*read.
He-licks-the-han*d*-just-raise*d*-to-she*d*-his-blo*od*.

Ne'er-be-I-foun*d* by-thee-o'erawe*d*
In-that-thrice-hallow*ed*-eve abroa*d*.

Mea*d*ows-trim and-*d*aisies-pie*d*
Shallow-brooks and-rivers-wi*d*e.

An*d*-of-those-*d*emons that are-foun*d*
In-fire air floo*d* or-un*d*er-groun*d*.

AN EXERCISE ON THE BREATH CONSONANTS.

hiss hath sash shot cap sack foot hushed hatched haft sapped packs tax speck asp sips posts supped packed coughed——hatchet footpace puppet sabbath sackbut pocket tufty sceptic cestus attic office cossacks coppice statute——excess accost except access expect assist coquette success acute suspect——pickpocket epithet execute poetess cenotaph suscitate catechist ecstacy occiput epitaph——specific exsiccate ecstatic auxesis acetous apostate pathetic capacious facetious.

AN EXERCISE ON THE VOICE CONSONANTS.

wall dwell your gang muse waves zeal cares age nerve bathe lone male rare globe vague ranged mouthed walled——willow rosy beauty languid mazes grandeur rather lovely moving roman bible guardian——unwise beware resume believes obliged absolve beneath farewell around debar imbue——wooingly idolize lingering otherwise gradual libeller dialogues eulogy——remaining delusion aurelia adorer decorum erosion demeanour vermilion.

EXERCISES ON THE VOWEL SOUNDS.

The Five regular open Vowels under the Accent.

a as in f*a*tal or f*a*te.

f*a*te b*a*the gr*a*nge p*a*ste g*a*uge b*a*it p*a*y gr*e*y gr*e*at st*e*ak v*ei*ns d*ei*gn——*a*sia n*a*tion *a*ngel d*a*nger h*a*sten *a*ncient ch*a*mber pl*ai*ntive n*ei*ghbour——ab*a*se op*a*que arr*ai*gn conv*ey* inv*eigh*——f*a*talist pl*a*cable *a*viary f*ei*gnedly h*alf*penny——brav*a*do dict*a*tor occ*a*sion umbr*a*geous.

e as in m*e*tre or in gl*e*be.

m*e* gl*e*be f*ee*t m*ea*n k*ey* gr*ie*ve qu*ay* p*i*que——pr*e*cept fr*ee*man C*æ*sar tr*ea*ty *ei*ther p*eo*ple——conc*e*de dem*e*sne impr*e*gn crit*i*que prof*i*le conc*ei*t——d*ei*fy d*e*cency br*e*viary shr*ie*valty——adh*e*sion conc*re*tion serp*i*go rec*ei*ver ant*æ*ci ob*ei*sance——apoth*e*osis irrem*e*diable.

i as in b*i*ble or p*i*ne.

t*i*me t*y*pe m*i*nd s*i*gn p*i*nt *i*sle b*uy* *eye* h*eigh*t fl*ie*s——*i*-dyl *i*sland d*y*er ch*i*na v*i*scount b*uy*er——apply ally mank'*i*nd cond*i*gn def*i*es repl*i*ed beg'*ui*le ind*i*ct obl*i*ge——sat*i*ety hel*i*acal man*i*acal——paradis*i*acal aphrodis*i*acal hypochondr*i*acal.

o as in n*o*ble or n*o*te.

n*o* w*o* c*o*pe d*o*me r*o*gue dr*o*ve h*o*st gr*o*ss cl*o*the r*o*ll f*o*lk g*o*ld l*o*th sh*ew* *sew* b*eau* *oa*ts g*oa*l f*oe* d*ough* gl*ow*——*o*val s*o*journ n*o*tion s*o*ldier m*o*lten *o*nly

yeoman moulder hautboy——prorogue depose withhold bureau encroach ——popery cohobate poetry towardly frowardly poulterer.

u as in c*u*bic or c*u*be.

cube tune duke feud feod dew new hue suit view——cubic tutor beauty feudal tuesday——repute abuse impugn reduce imbue pursuit——lute lewd jew juice——lucid juror——luminous juvenile.

The Five regular shut sounds, under the Accent.

a as in p*a*t.

pat bad wrap bade have shall hath plaid plant grant ash——acrid aloe patent tassel basket mastiff castle sample——abrogate amorous sacrament pacify raillery——abandon decanter companion imagine inhabit enamel example fantastic bombastic.

e as in p*e*t.

pet bed bread said says feoff friend——pensive bestial engine special preface epoch fætid wainscot breakfast meadow heifer leopard——arrest amend forget again against.

i as in p*i*t.

pit bid hyp give cliff sieve——minim cygnet visor synod women vineyard busy bigotry ridicule dynasty privilege situate——provision capricious litigious adhibit implicit.

o as in n*o*t.

not bond wad was cough trode yacht chaps wrath gone shone moth froth broth cost frost toss moss gloss——hostile jocund prologue——quantity laudanum.

u as in c*u*b.

cub null dove dost does doth front son one done some blood rough chough young touch——puppet punish study covert combat pommel onion housewife double cousin southern——above along among enough ——fulminant colander sovereign covetous.

INCIDENTAL SOUNDS UNDER THE ACCENT.

a as in f*a*ther (an open sound).

path bath half balm psalm sha'n't *ah* aunt haunt daunt calf calve g'aunt ——father rather almond jaundice.

a as in f*a*ll (an open sound).

fall wall balk salt awe bawl pause sauce caught broad groat ought nought ——always thraldom falcon water augur nauseate.

o as in m*o*ve (open).

m*o*ve pr*o*ve l*o*se wh*o* d*o* t*o*mb t*wo* *oo*ze c*oo*l l*oo* br*u*te tr*u*e gr*ou*p w*ou*nd sh*oe*——l*o*ser pr*o*ving b*o*som s*u*rely thr*ough*ly——impr*o*ve recr*u*it imbr*ue* can*oe* gamb*o*ge.

u as in f*u*ll (shut).

p*u*ll b*u*ll f*u*ll p*u*t p*u*ss p*u*sh r*u*th w*ou*ld c*ou*ld sh*ou*ld w*o*lf w*oo*d f*oo*t s*oo*t h*oo*k l*oo*k——p*u*lley b*u*lly f*u*ller F*u*lham r*u*thless p*u*lpit b*u*tcher c*u*shion s*u*gar c*u*ckoo w*o*man W*o*lsey.

THE VOWEL SOUND DENOTED BY OI OR OY (OPEN).

*oi*l br*oi*l p*oi*nt ch*oi*ce v*oi*ce n*oi*se t*oy* b*oy* j*oy* tr*oy* bu*oy*——empl*oy* embr*oi*l app*oi*nt ar*oy*nt av*oi*d all*oy* dec*oy*.

THE VOWEL SOUND DENOTED BY OU OR OW (OPEN).

l*ou*d b*ou*nd n*ou*n sh*ou*t th*ou* pl*ough* b*ough* n*ow* b*ow* br*ow*n v*ow*——b*ou*nteous f*ou*ntain th*ou*sand p*ow*der d*ow*ry——ast*ou*nd prop*ou*nd with*ou*t end*ow* ren*ow*n.

VOWEL SOUNDS UNDER THE ACCENT FOLLOWED BY R.

1st, *as followed by* r *and final* e *mute.*

d*a*re f*ai*r b*ea*r th*e*re n*e'e*r h*ei*r——h*e*re m*e*re ch*ee*r d*ee*r f*ea*r n*ea*r b*ie*r t*ie*r——f*i*re h*i*re s*i*re l*y*re p*y*re ch*oi*r b*uy*er——m*o*re *oa*r p*ou*r d*oo*r fl*oo*r s*ew*er——p*u*re c*u*re *ew*er f*ew*er *you*r——p*oo*r b*oo*r m*oo*r t*ou*r s*u*re br*ew*er——h*ou*r sc*ou*r fl*ou*r p*ow*er sh*ow*er.

2dly, *as followed by* r *without final* e *mute, and without another* r *or a vowel in the next syllable.*

a.

b*a*r st*a*r *a*rm m*a*rt *a*re cl*a*rk h*ea*rt h*ea*rth.

e and *i.*

A medium sound between *a* in *fate* and *u* in *fur*.

*e*rr *e*rst t*e*rm *i*rk m*i*rth g*i*rt g*i*rl m*y*rrh *ea*rl *ea*rn *ea*rth d*ea*rth h*ea*rd h*ea*rse l*ea*rn w*e*re *e*re——m*e*rchant n*e*rvous v*e*rnal v*i*rgin v*i*rtue *ea*rly l*ea*rning f*ea*rful.

o.

*o*r f*o*r *o*rb f*o*rm g*o*rge ch*o*rd w*a*r w*a*rm dw*a*rf qu*a*rt——b*o*rder d*o*rmant *o*rphan w*a*rbler w*a*rden q*u*arter.

u.

f*u*r c*u*r b*u*rn t*u*rf f*u*rl h*e*r h*e*rs s*i*r st*i*r d*i*rt squ*i*rt th*i*rd sh*i*rt sp*i*rt.

3dly, *followed by* r *in the same syllable and another in the next, or (what amounts to the same thing) a vowel in the next.*

a.

t*a*rry m*a*rry *a*rid b*a*ron——c*a*rraway ch*a*rity p*a*radise.

e.

b*e*rry f*e*rry p*e*ril v*e*ry s*e*raph st*e*ril squ*i*rrel——paneg*y*ric.

i.

sp*i*rit l*y*ric s*y*ringe——m*i*racle t*y*ranny p*y*ramid.

o.

t*o*rrid c*o*ral f*o*reign fl*o*rid.

u.

h*u*rry c*u*rry s*y*rup.

THE VOWELS UNACCENTED.

I.—THE OPEN VOWELS UNACCENTED.

1st, *final in a syllable.*

a.

*a*base b*a*boon c*a*bal——alph*a* vill*a* comm*a* chin*a*

e.

*e*ject *e*steem b*e*come b*e*lieve d*i*vest d*i*vorce d*i*lute *e*ffect *e*fface——dirt*y* late*ly* sund*ay* journ*ey* plag*uy*——app*e*tite ben*e*fice sim*i*le rec*i*pe parl*ia*ment min*ia*ture proph*e*c*y*——c*i*vil*i*t*y* d*i*dac*i*t*y* r*i*g*i*dity v*i*cin*i*t*y* v*i*vac*i*t*y* *e*pitom*e* P*e*nelop*e* g*e*ography g*e*ometr*y*.

i.

*i*dea h*i*atus d*i*urnal b*i*dental cl*i*macter g*i*gantic n*i*grescent c*i*tation pr*i*meval——qualif*y* dignif*y* occup*y* multipl*y* prophes*y*——*i*rascible *i*tinerant b*i*pennated b*i*ography h*y*pothenuse c*i*barious c*i*licious p*i*ratical rivality.

o.

m*o*tto sol*o* salv*o* thor*ough* furl*ough* sorr*ow* barr*ow* fell*ow* wind*ow*——pr*o*fane r*o*mance *o*bey pr*o*cure——adv*o*cate abs*o*lute croc*o*dile opp*o*site syll*o*gism——c*o*herent d*o*mestic *o*pinion t*o*bacc*o* *o*ccasion *o*ffensive *o*fficial.

u.

b*u*reau *u*surp f*u*see h*u*mane——stat*u*e virt*u*e resc*u*e——aug*u*ry em*u*late masc*u*line mon*u*ment obd*u*rate resid*u*e aven*u*e.

2dly, *followed by a consonant and final* e *mute.*

dedic*a*te obsol*e*te appet*i*te telesc*o*pe latit*u*de.

II.—THE SHUT VOWELS UNACCENTED.

a.

husb*a*nd verb*a*l comb*a*t——*a*bjure *a*dmit b*a*ptise——inst*a*ntly pen*a*lty val*i*ntly

e.

cobw*e*b anth*e*m sil*e*nt comp*l*ex.

i.

bev*i*l penc*i*l pup*i*l urch*i*n lat*i*n marr*i*age carr*i*age vill*a*ge cour*a*ge furn*a*ce W*a*ll*a*ce bisc*u*it cond*u*it lett*u*ce w*o*m*e*n se'nn*i*gh*t* serv*i*le doc*i*le bod*i*ce plaint*i*ve po*e*t lin*e*n helm*e*t housew*i*fe box*e*s mus*e*s price*s* capt*a*in wass*a*il mount*a*in forf*e*it fore*i*gn beaut*i*es pit*i*es marr*i*es pit*i*ed marr*i*ed——coward*i*ce benef*i*ce juven*i*le diast*y*le counterf*e*it sover*e*ign handkerch*i*ef digni*t*ies fals*i*t*i*es obsequ*i*es novelt*i*es.

o.

c*o*mmand c*o*nduce c*o*mplete——p*o*stillion c*o*mbustion.

u.

hubb*u*b cher*u*b gam*u*t surpl*u*s mamm*o*th parr*o*t bloss*o*m nat*i*on fel*o*n dem*o*n tend*o*n serm*o*n wagg*o*n muc*o*us pi*o*us facti*o*us——vacu*u*m occip*u*t unis*o*n myrmid*o*n covet*o*us——decor*u*m decis*i*on horis*o*n herbace*o*us umbrage*o*us ambiti*o*us.

III.—THE VOWELS UNACCENTED BEFORE *R*.

gramm*a*r robb*e*r nad*i*r mart*y*r auth*o*r sulph*u*r ac*re*.

Concluding Exercise in Interjunction.

The-ineligibility-of-the-preliminaries-is-unparalleled.

Such-individual-irregularities-are-generally-irremediable.

He-acted-contrarily-to-the-peremptory-injunctions-that-were-given.

We-alienate-many-by-requiting-a-few with-supernumerary-gratuities.

Let-the-words-of-my-mouth and-the-meditations-of-my-heart be-always-acceptable-unto-thee.

Discipline-your-temper not-submitting-to-it-as-a-master but-governing-it-as-a-servant.

Rising-simultaneously-at-the-irreverential-mention-of-their-leader's-name they-swore-revenge.

An-inalienable-eligibility-of-election which-was-of-an-authority-that could-not-be-disputed rendered-the-interposition-of-his-friends altogether-supererogatory.

NOTE.—The characteristics of a living language are that its orthography and its orthoepy are almost always slowly changing. A very decided movement of late years has been made towards the improvement and simplification of English spelling, notably by Professor Max Müller, A. J Ellis, H. Morris, A. H. Sayce, E. Jones, I. Pitman, T. Pagliardini, G. Withers, and others. But among the most recent works are two by Dr. George Harley, F.R.S., &c., which may well be consulted by those who take an interest in the subject. The first is

entitled "The Simplification of English Spelling" (Trübner & Co., Ludgate Hill), and the other, "National Spelling Reform: a Letter to Lord Beaconsfield" (Hodgson & Son, Gough Square, Fleet Street). Should the suggestions in these two interesting works be carried out, a modification in the pronunciation of many English words must, I think, eventually take place.

In regard to the letter R, I append an interesting letter I have received from an eminent physiologist of New York, Dr. Kellogg, with which he has obligingly favoured me:—

"*July* 1*st*, 1878.

"During a conversation we had on the physiology of the production of certain sounds, you said you would make mention, in the next edition of your 'Elocution,' of views I then expressed as to the letter R, and I repeat them therefore in writing, hoping you will do me the kindness to criticise such points as you may not think tenable.

"I recognise three distinct forms of the letter R in English, viz., the lingual, the laryngeal, and the uvular R.

"The lingual R is formed by the contact and vibration of the tongue at points of the upper gum and hard palate variously distant from the front teeth. There is no doubt a growing tendency to give more force and duration to this sound, though, as yet, it seems to me that the best usage does not allow the contact to be made and broken more than twice, or three times at the most.

"An interesting variety of this R is effected by the vibration of the lips, which give a much finer finish to the sound than can be otherwise obtained. As I have met with no mention of this in the course of my reading, I venture to call it the labial R. It occurs more specially after labial and explosive consonants, as *p* and *b*, and in such a combination of letters the French often give it very distinctly, *e.g.*, the words 'les brunes, les prunes,' &c. It is rare in English, though I have observed it in the word 'pretty' and in similar relations of consonants.

"The laryngeal R, or the soft R of most writers, seems to have been erroneously and conflictingly described as due to the vibration of the back part of the tongue, of the soft palate, and of the uvula. It is my belief that none of these parts are immediately concerned in the formation of this letter, but *that it is produced in the larynx solely, and by the vibration of the vocal cords.* I am not aware that any English authority has ever held any similar theory. German physiologists have, however, recognised this formation of the soft R in their language. My view of the laryngeal R is also supported by the analogy of Slavic dialects, in which this R is given simultaneously with lingual consonants, showing that the tongue could not be engaged in its formation.

"The uvular R when purely formed is the result of the vibration of the uvula alone, and it may resemble the lingual R so closely as to be mistaken for it. When the soft palate is allowed to vibrate, the sound becomes less pure and more guttural.

"The uvular R is a foreign sound, though I have met Englishmen who formed it.

"Frenchmen and Germans, on the other hand, not unfrequently use it, and I have seen cases where it was habitually produced to the entire exclusion of the lingual R; and it seems almost impossible to acquire the latter where there has been a long confirmed habit of the former.

"I do not speak of the other varieties of the letter R, as I believe the lingual, labial, laryngeal, and uvular formations of this latter to be the only ones employed by English-speaking people.—Very faithfully yours,

"THEO. H. KELLOGG."

LECTURE XX.

Public Reading generally—*Résumé* of former directions in regard to Attitude, Management of the Breath, &c., as applicable specially to Reading Aloud—Common mistakes pointed out that should be avoided—Various kinds of Reading—How Poetry should be read—Ordinary faults in reading Poetry—The monotonous and the "sing-song" styles—How to be Corrected—Reading of the Bible—How it ought to be read—Reading the Church Services and Prayers—Prose Readings generally—Dramatic Reading—Use of Referential Gesture.

I PROPOSE in this Lecture to treat on public reading generally, reserving public speaking for a separate subject of discourse. I assume that the pupil has made himself acquainted theoretically and practically with the chief elements of the art which it is my province to teach within these walls. I assume that he knows what is the normal position the reader or speaker should adopt for the purpose of having all the vocal and speech organs best under control, and that he knows what is the right method of taking breath into the lungs, thoroughly, quietly, and almost silently and imperceptibly, *by the nostrils and the nostrils only*, as I have shown you all how to do. At the risk of being charged with repetition, I mention this, and urge it upon you once more, because the advantages are so great and manifold that they can scarcely be exaggerated. Numbers of clergymen who have been my pupils, and originally were liable to constant attacks of "clerical sore-throat," cough, hoarseness, and other affections of the throat and chest, have told me that they have quite lost these troublesome, and sometimes dangerous, maladies; some have gone so far as to say the proper acquisition of the art of so breathing has been the means of annually saving them heavy doctors' bills, and some have even told me they are convinced it has been the means of saving their lives. Amongst the last was one of the leading bishops, scholars, and preachers of the day, as distinguished as the head-master of one of our greatest public schools, as he is beloved and revered by all who know him personally. Eminent members of both Houses of Parliament, leading men at the bar, and other public speakers, have also told me that the acquisition of this secret, as it once was, has been of incalculable value in giving them personal ease, comfort, and self-possession, all of which, of course, contribute so much to fluency of speech, and general efficiency in delivery. Not only does the voice become wonderfully improved in fulness and roundness of tone, but the advantages which follow in a sanitary and physiological point of

view are great as they are numerous. For them all in detail I refer you once more to Mr. George Catlin's book, "The Breath of Life." *

So, then, I assume that you have acquired thoroughly the art of managing the breath, not only as regards the act of inspiration, but also that of properly controlling it in the act of expiration, when reading or speaking. I assume, too, that you have become acquainted with the leading principles of inflection, modulation, emphasis, and poise; that all impediments of speech or defective articulation, if any, have been conquered, and that your tone is tolerably firm and pure, your articulation distinct, and your delivery easy and fluent. Assuming, too, that you have had little experience in facing public assemblies, and are desirous of acquiring confidence, and becoming accustomed to the sound of your own voice in a tolerably large hall, I advise you to make your first essay in the art of public reading, by getting your name put down as one of the readers at one of those excellent and popular entertainments now to be found in almost every parish, in town and country, called "Penny Readings." These were first established by a society called "The Public Reading Society," under the auspices of the late Lord Brougham as president, in the year 1858, and to which, in conjunction with my lamented friend the late Mr. Serjeant Cox, I had the honour of being appointed honorary secretary. I strongly recommend such a course, because I am convinced the art of *reading* well in public is the foundation of the art of *speaking* well in public; for it is almost needless to observe that the same expressions of emotion, the same modulation and inflection of voice, the same use of poise and emphasis are required when you express your own thoughts in your own language, as are necessary when you utter the ideas of another in his language. And hence it is that I consider public reading to be such an excellent "stepping-stone" to public speaking.

In the first place, then, I propose giving such general instructions as are applicable to all reading aloud, and then in the next place to consider the different classes of reading a little more in detail. You will bear in mind what I said respecting the position best adapted for the production of purity of tone and general fluency of pronunciation. Remember, whether you sit or stand to read (and I think for all public reading the latter position is to be preferred), that the chest is freely expanded and the arms well thrown back, so as to allow the freest possible expansion of the chest, and consequent full room for the thorough inflation of the lungs. Keep the head, too, erect, and avoid all constriction of the larynx by bending the neck, or any kind of tight collar, or other ligatures round the throat. By adopting all these precautions, you will not only allow all the vocal and speech organs to perform their various and important functions with the greatest possible freedom and ease to themselves, but the words pronounced will be sent forth both audibly and distinctly, so as to reach even those of the audience that are farthest removed from you. Let me caution you that, if neglecting these preliminaries, you stoop or lean forward, bending over the pages of your book, you cannot possibly take a full and deep

* Trübner & Co., London.

inspiration; you cannot produce either a pure tone, or properly inflect or modulate the voice; the breath cannot be managed rightly, and instead of the sound-wave of your voice being freely and properly sent forth so as to reach the most distant of your audience, it will fall upon the pages you are reading and be reflected back to yourself, and your delivery will be more or less muffled, confused, and indistinct. To illustrate the right and wrong positions for public reading, I call the attention of the student in Elocution to the two figures subjoined, which he will do well to bear in mind, and learn habitually to adopt the one and avoid the other.

Right attitude. *Wrong attitude.*

To read easily and pleasantly to yourselves, and effectively to your audience, remember that the mind must ever be in advance of the tongue. How is this best to be done? Well, then, first of all take care that the book you are reading is placed at such an angle below you that the eye may readily fall upon the sentence, or clause of the sentence, convey its meaning to the mind, and then be read out to your auditors, not keeping your eyes fixed on the page, but looking at the persons to whom you are reading.

It is in this power of the eye to grasp many words or even lines at once in a single glance that one of the secrets of effective reading chiefly consists. Of course practice is required to cultivate this to perfection, but you will be astonished and delighted to find how rapidly you will attain proficiency in this branch of the art by culture and experience; and at last you will be enabled with a single glance to seize not merely one or two *lines* of the work you are reading, but the general meaning of a whole sentence.

If you desire to mar the effect of the finest passages that were ever written, or to render the liveliest and most inspiring passages tame, flat, dull, and dead, you have but to hold the book close before your face, never raise your eyes from it, and let the voice strike against the pages, and be reflected back to yourself, and you will succeed thoroughly in accomplishing your aim.

But there is another advantage in having the book *below* you in the way I have explained, for an audience must be able to look *at* you, as well as be regarded *by* you, if you would secure their attention. A good reader does not merely convey to his listeners audibly and distinctly the *sound of the words he is reading*, but he does much more. He makes the ideas and emotions of the author he is reading so thoroughly his own, that by the judicious use of the various principles of the art of Elocution, in reference to inflection, modulation, and poise, he is able to convey them fully to his listeners, and awaken that sympathy between them and himself of which every good and effective reader is conscious at the time, but which it is so difficult to define. Reading, in fact, should be made so like actual speaking, that a person in an adjoining room, who could hear but not see, should be unable to discriminate between them.

And now, after these general preliminary remarks, applicable, of course, to all kinds of reading, I proceed next to offer such suggestions as my experience enables me to present, in reference to the reading of the various kinds of composition which are most usually met with; and of these I take poetry first. There are two very common but glaring mistakes in reading poetry, of which it is difficult to say which is most offensive to the cultivated mind and refined ear. The one is reading it almost exactly like ordinary level prose, paying no attention to, and wholly disregarding, time, rhythm, metre, and everything else. The other is, if I may use the term, the *sing-song* style, such as one may perhaps remember to have heard, commonly in its worst form, in our parish churches or chapels, in the days when parish clerks were wont to give out the first verse of the hymns that were to be sung. This style may, I think, be usually traced to a habit acquired in very early life, often in the very nursery, by the baby rhymes the child is taught to repeat. The fact is, the child chants his earliest nursery rhymes in this *sing-song* fashion, as he has been taught to repeat them, and is allowed to do so without being corrected by others, and hence I believe the foundation is laid of a habit which subsequent incompetent teachers will but too probably confirm, from having had the same training, and which really to unlearn will most probably require the aid of a judicious and tasteful master, and

the devotion of much time and patience on his part, as well as that of the pupil. In fact, in nothing more than in reading poetry is the aid required either of a good master, or of the illustration of the example of an acknowledged good reader.

If the ear of the pupil be delicate and sensitive, much benefit will often follow from the practice of attending readings of the poets, when they are given by persons of admitted excellence and taste. However, I may point out some common errors, the due avoidance of which, together with the attendance on really good public readings of poetry, will do much to enable a student to acquire a correct and elegant style. Avoid, then, that regular pause of equal duration which so many unskilful readers are in the habit of making at the end of every line, no matter whether the sense of the passage requires it or not. The observance of the leading principles of inflection, modulation, and poise will also do much to cure all monotonous reading of poetry. Appropriate changes of time are also very important in this respect, and every feeling or emotion must be duly made apparent, and as a general rule I would say, do not fear—at all events at first—seeming perhaps to yourself to exaggerate a little; for in our country at least, the prevailing tendency undoubtedly is to be too tame, dull, inanimate, and lifeless in reading, rather than to be too full of spirit and vivacity.

Of prose readings let me take first, as immeasurably superior in importance to all, that of the Bible. I have classed it under the head of prose, though really in ideas, language, and beauty of rhythm, in our noble English version of it, it might in many parts, especially the Psalms, Ecclesiastes, the Books of the Prophets and Job, be ranked under the head of the sublimest poetry. It has been very truly remarked that in or out of churches good reading of the Bible is very rarely heard, and that even persons who read other books in general comparatively well, often read this, the greatest of books, most vilely. "Not one clergyman in a hundred" (a recent critic remarked) "really reads a chapter *correctly*—meaning by that term, *the right expression of the sense only*, as distinguished from the graces of expression. Not one in a thousand reads a chapter *effectively* as well as correctly. So with the Prayer-Book. How seldom are the services delivered as they should be—how few can give to family prayer its proper reading. There must be some cause widely and powerfully operating to produce so widespread and almost universal an effect, and that cause must be understood before a cure can be recommended. Let us seek for it. It is the business of the clergy," says the author from whom I am quoting, "to *read*, and they have not learned their business if they have not studied *the art of reading*. . . . Even if they read other things well, they fail for the most part to read rightly that which it is their daily duty to read. Why is this?

"I believe the foundation of the fault to be a very prevalent, but a very mistaken, notion that the Bible requires to be read in a different manner to other books, and this independently of, and in addition to, the expression proper to the subject treated of. A tone is assumed that was originally designed to be reverential, as if the reader supposed there was

something holy in the words themselves *apart from the ideas they express.* This tone, consciously employed at first, and then kept somewhat under control, soon comes to be used unconsciously and habitually, and rapidly usurps the place of *all expression*, showing itself in many varieties of sound, from drawl and sing-song to the nasal twang that formerly distinguished the conventicle. Few readers shake off the infection when once it is acquired, because it ceases to be perceptible by themselves. The voice will swell and fall at regular intervals, the reader all the while supposing that he is speaking quite naturally, while he is really on the verge of a chant; yet if immediately afterwards he were asked to read a narrative in a newspaper, he would do so in his own proper voice and ordinary manner."

Now I am sure there is very great truth in the foregoing remarks, as I think most persons also will admit. How, then, can these stereotyped and traditional faults be best got rid of? Well, then, get rid, in the first place, of this *conventional* "sanctimonious" tone. Read the Bible, in fact, as you would read any other book, that is, in accordance *truly with all the ideas, feelings, and emotions expressed by the words;* where the thoughts are grand, sublime, or reverential, let the voice and all its various attributes be made to convey all such characteristics; but where any narrative passage occurs in which the incidents mentioned are purely of a simple and ordinary character, read such passages as you would read any narrative of similar character in any other book.

I think one very common cause of the Bible being read badly is its arbitrary division into verses in our English version, so that the same pause is made by the reader at the end of every verse, no matter whether the *sense* requires it or not. Try, if possible, at once to forget that there is any division into verses, and read with exactly such pauses as the grammatical and rhetorical sense alone requires. Duly mark by the appropriate change in the modulation of the voice the difference between narrative dialogue and speech. To all these give just the same tone, inflection, and general expression that you would give to the very same ideas so expressed anywhere else. "Persons who are accustomed to the drone or drawl, which they imagine to be reverential, will very likely object," says Mr. Serjeant Cox, in his treatise "On the Arts of Writing, Reading, and Speaking," "that you read the Bible like any other book, but they will soon get over this when they find how much more effectively it is heard and remembered."

"Another set of hearers," he remarks, "who eschew the beautiful and the pleasing, until they banish with them the good and the true, will raise a louder outcry against the right reading of the narrative and dialogue, that it is 'dramatic' or 'theatrical,' a vague term of reproach, more formidable formerly than it now is, and which you must learn to despise, if you aspire to be a good reader; because a *really good actor* being a *really good reader* and something more, you cannot read well unless you at least read as correctly as the good actor reads. You cannot hope to conciliate this class of critics, for they will be satisfied with nothing but a monotonous drawl, and will give the sneering epithet to anything that escapes from their bathos; so you may as well set

them at defiance from the beginning, and follow the dictates of your own good taste, regardless of the protests of the tasteless.

"And so with the reading of prayers. Mannerism is more frequent in this than even in the reading of the Bible. The *groaning* style is the favourite one. Why, asks the author, should it be deemed necessary to address the Divinity as if you suffered severe bodily discomfort? Yet thus do ninety-nine out of every hundred, in public or in family prayer. There is a tone of profound reverence most proper to be assumed in prayer, and which, indeed, if the prayer be really felt at the time of utterance, it is almost impossible not to assume, but this is very different from the sepulchral and stomachic sounds usually emitted."

So much, then, for the complaints of the mode in which the Bible and prayers are so very frequently mis-read, as set forth by the learned Serjeant, whose experience, I think, will be supported by that of many others. For my own part, the best book I know on the subject of devotional reading, is that entitled "On Reading the Liturgy," by the late Rev. John Henry Howlett, M.A., formerly Chaplain at the Chapel Royal, Whitehall. It is a most useful, sensibly written, and thoroughly practical work. I make it my manual with all my clerical pupils, to whom I strongly recommend it, moreover, as a very valuable work of reference.*

I pass on now to secular reading, and I take, as the most difficult of all, that which may be comprehensively termed dramatic reading. I do not mean by this merely the reading of *plays*, but reading in the true sense of the word *dramatically* whatever is dramatic, no matter whether the form of composition be that of a play or not. Do not let me here be at all misunderstood. I use the term *dramatically* in its best and loftiest sense whenever I may have occasion to employ it, for no one repudiates more emphatically than I do any kind of mere theatrical exaggeration, or what is conventionally called *stageyness*. I may here most advantageously borrow from Mr. Serjeant Cox's recent work again. "There is scarcely any kind of composition that does not contain," he says, "something dramatic, for there are few writings so dull as to be unenlivened by an anecdote, an episode or apologue, a simile or an illustration, and these are for the most part more or less dramatic. Wherever there is dialogue there is drama, no matter what the subject of the discourse, whether it be grave or gay, or its object be to teach or only amuse, if it assume to speak through any agency other than the writer in his own proper person, there is drama. As in music, we have heard Mendelssohn's exquisite 'songs without words,' wherein the airs by their own expressiveness suggest the thoughts and feelings which the poet would have embodied in choicest language, and desired to marry to such music, so in literature there is to be found drama without the ostensible shape of drama; as in a narrative whose incidents are so graphically described that we see in the mind's eye the actions of all the characters, and from those actions learn the words they must have spoken when so acting and feeling. Moreover, drama belongs exclu-

* Howlett, "On Reading the Liturgy." Price 5s. T. Murby, 32 Bouverie Street, Fleet Street.

sively to humanity. It attaches to the *quicquid agunt homines.* It is difficult to conceive, and almost impossible to describe, any doings of men that are not dramatic. All the external world might be accurately painted in words, without a particle of drama, though with plenty of poetry, but certainly two human beings cannot be brought into communication without a drama being enacted. Their intercourse could only be described dramatically, *and that which is so described requires to be read dramatically.* Of this art the foundation is an accurate conception of the various characters, the perfection of the art is to express their characteristics *truly*, each one as such a person would have spoken, had he really existed at such a time, and in such circumstances. The dramatist and the novelist conceive certain ideal personages; they place them in certain imaginary conditions; then they are enabled by a mental process which is not an act of reasoning, but a special faculty, to throw their own minds into the state that would be the condition of such persons so situated, and forthwith there arises within them the train of feelings and thoughts natural to that situation. It is difficult to describe this mental process clearly in unscientific language, but it will be at once admitted that something very like it must take place before Genius sitting in a lonely room could give probable speech and emotion to creatures of the imagination. That is the dramatic art of the author, and because it is so difficult and rare, it is perhaps the most highly esteemed of all the accomplishments of authorship. For the right reading of *dialogue* very nearly the same process is required. You must in the first place distinctly comprehend the characters supposed to be speaking in the drama. You must have in your mind's eye a vivid picture of them as suggested by the author's sketch in outline. Next you must thoroughly understand the full meaning of the words the author has put into their mouths—that is to say, what thoughts those words were designed to express. As the great *author* having conceived a character and invented situations for it, by force of his genius makes him act and talk precisely as such a person would have acted and talked in real life; so the great actor, mastering the author's design, rightly and clearly comprehending the character he assumes, and learning the words that character is supposed to speak, is enabled to give to those words the correct expression, not as the result of a process of reasoning, but instinctively, by throwing his mind into the position of the characters he is personating. So does the *good reader* become for the time the personages of whom he is reading, and utters their thoughts as themselves would have uttered them. In a word, a good reader of such composition must be *an actor without the action.*"

I think to a certain extent the last line quoted from the learned Serjeant's work may be a little modified. In most dramatic reading there occurs fitting opportunity for the introduction of referential gesture, as it is termed. For instance, in reading the well-known poem of "The Execution of Montrose," there occurs a passage where the great Marquis swears—

> "By that bright St. Andrew's cross
> That floats above us *there!*"

Now if in reading this in public neither the hand nor eye of the reader should be raised, I think a very useful adjunct in giving effect to the hero's invocation to St. Andrew's banner would be missed. In almost all dramatic reading continual opportunity occurs, where what is called referential or descriptive gesture may judiciously be introduced. But, of course, good taste and judgment are to be consulted here, and the amount of action that would be quite fit and appropriate to the actor's part when performed on the stage would, in my opinion, be unbecoming the position of the public reader on the platform.

I think nothing more tends to free a person from monotony, tameness, or mannerism than the practice of studying and afterwards reading aloud dialogue or dramatic selections, especially where the characters are strongly contrasted and each marked by its own particular individuality. The best test of a reader's having successfully studied the art of dramatic reading, is that the audience should know perfectly well what character he is representing without there being any necessity for his prefixing the name of the character each time he has to utter the words put by the author into the mouths of the various *dramatis personæ*. In public reading, and more especially in what are called "Penny Readings," where your audiences, as regards the majority, at any rate, are not very highly educated, refined, or critical, experience has shown that in order to secure the attention of the hearers, the selections read must vary in character; the grave must be followed by the gay, and wit and humour must alternate with sentiment and pathos. As a general rule the earlier portion of the evening should be devoted to the graver selections, and the latter part to those which partake more of the gay and humorous elements.

NOTE.—I have frequently been asked, since the last edition of these Lectures was published, to recommend books containing good selections of extracts in prose and poetry that were well adapted for being read or recited before popular assemblies. I may, therefore, be allowed to mention, as excellent compilations for this purpose, the following, viz.:—"The Public School Reader and Reciter," by J. E. Carpenter (Warne & Co., Bedford Street, Covent Garden; price 3s. 6d.); "Penny Readings," by J. E. Carpenter (10 vols. at 1s. each. Warne & Co., London); "Original Penny Readings," by Litchfield Mosely (Warne & Co., London); "Original Penny Readings," by G. Manville Fenn (Routledge & Co., The Broadway, Ludgate Hill); "Christmas Penny Readings," by G. Manville Fenn (Routledge & Co.); "Bell's Modern Speaker and Reader" (Simpkin and Marshall, Paternoster Row); "M'Dowell's Rhetorical Readings" (Simpkin and Marshall); "Frobisher's Selection of Readings" (an American work).

In his preface to "The Revelations of Peter Brown, Poet and Peripatetic, found in his Black Box,"* an excellent book, full of original compositions (well suited for public reading), by John Francis Waller, LL.D., Dr. Waller writes thus:—"Some of these pieces have been selected for public reading by the Rev. Charles Tisdall, D.D., and by Mr. Bellew, and I am very certain that the great favour with which they have been

* Published by Cassell, Petter, and Galpin, London.

received is largely due to the ability of these accomplished gentlemen, whom I now heartily thank. Of Mr. Bellew, admittedly the finest reader of our times, it would be almost impertinence to speak, yet I cannot refrain from expressing my admiration of the power and pathos with which he rendered 'Isabel Clare.' Dr. Tisdall's recitation of 'Magdalena' was the performance of a master. With a voice of rare compass and variety of intonation, with great dramatic power and thorough appreciation of every sentiment, he was alike happy in humour, tenderness, sprightliness, and vigour. A very general inquiry for these pieces emboldens me to republish them."

LECTURE XXI.

Public Speaking—Principal requisites of Extempore Speaking—The Art of Composition—Arrangement of Thoughts and Language—Process of Analysis—Attention and Association—Dangers of delivering written Speeches *memoriter*—Suggestions in reference to the Art of Extempore Speaking—The Exordium, or introduction of a Speech—The principal Subject-matter of a Speech—Varieties of mode of treatment—Purity of language—Perspicuity—The Peroration, or conclusion of a Speech—The time when to close a Speech, and how best to end it.

I HAVE now to call your attention to the subject of public speaking, to which public reading serves as an excellent introduction; and all that I have said already in previous Lectures as applicable to the latter, bears with equal propriety on the former. But there is much more to be considered. In public reading we have the thoughts and language already provided for us, whether they be our own, or the composition of another; but in public, or *extempore*, speaking, the thoughts of our own minds are expected to be given, and we have to clothe those thoughts in our own language. To be furnished with appropriate ideas on the subject about to be discussed, to express those ideas aloud in perspicuous phraseology, and to deliver it with ease, freedom, and self-possession on your part, and with the result of producing the effect desired on your audience, are the grand requisites of all public speaking. To enlarge upon the advantages of acquiring an art so important as this in a country enjoying such freedom of speech as our own, would be quite superfluous. As the Archbishop of York said at the annual meeting of the King's College Evening Classes, when his Grace presided at the distribution of the prizes to the students:—

"In this country, and in this age, almost every great religious, political, and social movement was effected by the agency of public speaking, and the advantages of being well versed in this art, as well as in that of public reading, were becoming every day more apparent."

Now the first requisite on the part of any one aiming to be a public speaker is, that he should have certain definite ideas on a given topic, and have them aptly and logically arranged. No man can speak well, unless he knows well what are his *thoughts* on the subject; in a word, what it is he wishes to say. To those who are entire novices in this branch of our subject, I would recommend, as a very good mode of

training the mind in the development of thought and the arrangement of ideas, to take, at first, any question of importance in which the student feels a special interest, and think well and calmly over it. Let him then take his pen in his hand, and endeavour to express his particular views in clear and appropriate language, and state at length the various facts and reasons which have induced him to come to the conclusion he has arrived at, and also endeavour to answer or anticipate the different objections which may be raised in opposition to his views. Finally, let him summarise all his conclusions, and urge in their favour all that will commend them, not only to the intellect and judgment, but to the feelings and emotions of those who are interested in the subject. I can assure the student that he will find exercises of this character at first most useful, for they will teach him to *think* and to *compose*, and he will soon be surprised to find how one idea will seem spontaneously to suggest another, and how thought will become linked with thought. Writing on a subject is one of the best *foundations* for speaking upon it, and I advise you to cultivate the practice sedulously at first, for it is the only test by which you can distinguish between real *thoughts* and mere vague, formless, and aimless *fancies*. My next suggestion would be for you to make a careful analysis of your written speech, putting down on a separate sheet of paper the leading topics, and where the nature of the speech permits your doing so, group these various topics under particular heads. As you do so, reflect alike on the nature of the connection which in your mind leads you on from one head of your discourse to another, as well as on the mental links which group one topic with another under each of the heads into which you have divided your speech. In a word, cultivate and develop to the utmost that which is the leading principle of all systems of mnemonics, viz., the law that governs the association of ideas in the human mind. The great majority of us forget half of what we see, hear, and read from neglecting to cultivate *attention* and *association*.

There are several useful works on the modes by which the association of ideas may be best developed and exercised, but I have met with some lately that contain really very useful suggestions, the works on memory, by Dr. Edward Pick,* who delivered an extremely interesting course of lectures on the subject in this College not long since, and the books recently written by Mr. Stokes of the Polytechnic Institution.† Now, then, having your page of head-notes before you, give your written speech, if you can, to a friend, and get him to act as your audience, while you deliver your discourse as you would in public. Let him occasionally glance at your written composition, that he may see that no topic or argument of any importance is omitted to be introduced by you in the proper place; and if you are failing to do so, let him just mention, in a few words, the leading thought that you had passed over, and do you then, in your own language, supply the omission. Remember, I deprecate strongly the habit of writing a speech, and then delivering it exactly as written. A very striking passage or impressive peroration

* Published by Trübner & Co., Ludgate Hill.

† Published by Houlston & Sons, Paternoster Buildings.

may perhaps, occasionally, be written and then committed to memory, and be spoken with effect.

Some of our most eminent orators have not scrupled to avow they have, on great and special occasions, resorted to this method, and I believe the late Lord Brougham stated that he wrote and rewrote the famous peroration to his speech in defence of Queen Caroline half-a-dozen times before he was satisfied with it himself. But still these are exceptions to the rule I should be disposed to lay down for your guidance. A written speech delivered *in extenso et memoriter*, is, I think, a dangerous mistake, for a temporary loss of words from failure of recollection will often so completely cause a man, unused to face public assemblies, to lose all self-possession and confidence, that he will be unable to recover himself, or recall a single passage afterwards. I remember once witnessing a most painful scene of this description at a great religious meeting in Exeter Hall. A young and noble earl had risen to propose an important resolution. He began, and went on for ten minutes or so, with wonderful fluency and ease. I believe he had never spoken in any public assembly before, and at first all around me were evidently struck with admiration. His lordship's words were well chosen, and his long and polished sentences beautifully constructed. Alas! too much so, for it was almost evident at once, to any one who had given his attention to these matters, that it was a very able and carefully written speech that the orator had learned off by heart, and was delivering simply *memoriter*. But after the youthful lord had spoken for about ten minutes, there was to one of his statements of alleged facts some demur, and loud cries of "No, no!" burst forth from one corner of the hall. A slight disturbance ensued, which, was, however, speedily quelled. But slight as the disturbance was, it had had its effect. The thread of the noble speaker's discourse had been suddenly and rudely snapped asunder, and he could not recover it. His self-possession was completely gone. He hesitated and stammered for a minute or two in the endeavour to recall the words of his speech; but it was all in vain, and he was obliged to resume his seat in a state of confusion and discomfiture, which must have been most painful to himself and nearly as much so to his audience. No, I say emphatically, do not trust to the tenacity of your memory for retaining the *words* of a previously well-prepared or carefully-written speech.

My advice, therefore, would be briefly as follows:—Choose some fitting occasion, when a question is to be discussed at a public meeting in which you feel an interest. Turn the subject well over in your mind, and view it under all the various aspects in which it may be regarded, and then choose that which seems best adapted to your mode of treatment. Arrange your ideas after you have well considered the subject, as far as you can, in a clear and logical order, and more especially let your arguments be duly linked together, so that the conclusions to which they lead may seem to follow as a necessary consequence, and so make a strong impression on the audience you are about to address. This mental arrangement of ideas then commit in *outline* to paper—but do not write down more. Content yourself with a clear and simple outline

of the subjects and the mode in which you propose they shall be treated. Endeavour to fix your *thoughts* firmly in your mind, and remember how much their proper sequence may be aided by carrying out the principle of the *association of ideas* as the most powerful of all the aids to memory. When you have *thoughts*, that is, really *something to say*, it will not be long, even if your earliest attempts are comparative failures, before you will find the facility of clothing those thoughts in language becomes with every succeeding effort greater and greater. No doubt it is a moment calculated to make any man feel nervous and embarrassed when he is called upon for the first time to address an audience in public. But if you will bear in mind the importance of occupying the first few moments after you have risen on your legs, in placing yourself in the best and easiest position for speaking; then of calmly, deliberately, and thoroughly filling your lungs, and quietly survey your audience before you begin, you will be astonished to find how much these mere physical adjuncts will assist in giving mental composure and self-possession.

I would always advise a novice in the art to begin by speaking slowly and deliberately. As he goes on constructing his sentences, let him divide them as much as possible into their proper clauses, between each clause take just such a quiet, easy, imperceptible inspiration as will sufficiently replenish the lungs, and in the pauses between such clauses endeavour to clothe the next ideas in fitting words, and so train the mind to be ever in advance of the tongue. Some of the very best *extempore* speakers I have ever listened to always begin their addresses very slowly and deliberately—so much so, indeed, that it might be said to be actual *hesitation* which characterises their opening remarks. But even this is scarcely of an unpleasing effect if the hesitation is between sentences or clauses, and not between the *words* which compose them. Such speakers, as they enter more fully into their subject, and warm to their work, become every moment more fluent, fervid, and impassioned; and this, too, you will find by practice will be the experience of yourselves. Calmness and deliberation at first will, in general, ensure increasing fluency of ideas and language as you proceed with your address. It is well remarked in a very rare and curious old book (p. 123), entitled "The Art of Speaking," translated from the French work on the subject by the Messieurs du Port Royal, and published in London in the year 1676, that "there is a rhetoric in the eye, the lips, and the general motion of the whole body that impresses and persuades as much as arguments. . . . We judge of an orator by our eyes as well as our ears. Every passion has its peculiar tone, its peculiar gesture, its peculiar mien, and as these are pleasing, powerful, and expressive, or the reverse, so do they make a good or bad orator."

A regular address or speech is a work of art, and ought to be constructed artistically; but still the motto "*ars celare artem*" must be borne in mind. Though the construction be artificial, it must yet seem to be spontaneous and natural in its arrangement, from the introductory remarks or exordium to its close or peroration. By most speakers the beginning of a speech is considered to be perhaps its most difficult part, and this got over at all in a satisfactory manner, they feel themselves

more at ease, and tolerably sure to be able to go on to a conclusion without fear of breaking down. A good introduction to a speech is not unfrequently "half the battle," and realises the truth of the old French proverb, "*ce n'est que le premier pas qui coûte.*" In general I may say the prefatory remarks of a speaker should be designed to awaken the attention of an audience, to conciliate their good-will, and elicit their interest in the subject you are about to discuss. A certain air of deference to the audience whom you are about to address is by no means an unimportant element, especially with a young speaker, in securing their attention and sympathy. It is, in fact, the delicate but silent species of flattery to which public audiences readily yield themselves, and which, I have often noticed, contributes not a little to the good-will and attention shown to an untried or inexperienced speaker.

You may then proceed to show how much there is in the question to awaken the interest of your hearers, and how much you yourself feel its importance; and if there are any particular personal or local reasons which qualify you to form an opinion and express your views on the subject, they may be very properly mentioned or alluded to in your introductory remarks. The ground thus cleared, you are now prepared to enter upon the subject itself. Of course, every subject demands its own mode of treatment, and much, too, depends on the particular standpoint whence the speaker views it. But generally, I may say, endeavour to have in your own mind a clear and definite conclusion to which you desire also to bring the minds of your audience; and mentally arrange, and at first commit to paper, the head-notes of the chain of arguments or reasons by which you propose arriving at such conclusions. Though your chain of reasoning ought to be strictly logical, yet to a miscellaneous popular audience I should not recommend that the logical *formula* be made too obtrusive. Your aim in almost all public addresses is to persuade or convince. A mere dry, formal argument alone, however sound or logical, seldom affords entire satisfaction to a popular assembly.

A speech requires variety in its progress, and, as far as the nature of the subject will permit, statement should be intermingled with argument, humour with gravity, pathos with gaiety, anecdote and illustration with wit and eloquence. If any scene is described to your audience, endeavour to form a vivid mental picture of it, and as you see it in your "mind's eye" so narrate it with appropriate action to your audience, especially remembering the service which *referential gesture*, as it is termed, lends upon all such occasions. Of course the introduction of invective, sarcasm, passionate appeal, rhetorical figures and metaphors, must depend much on the nature of the subject, the character of the audience, and the individual temperament of the speaker. Great caution should be exercised in their employment, for if inappropriate they only serve to make a speaker ridiculous. Eschew, too, all that multiplication of sounding epithets, useless synonyms, strings of adjectives and adverbs and many-syllabled nouns, which "our American cousins" sum up in the phrase, "*tall talking.*" Cultivate as much as possible purity and simplicity of language, which will be found to be really the most

beautiful as well as the most effective in attaining the result aimed at; and as a general rule, for your own sake and also that of your hearers, avoid all long, cumbrous, and involved sentences. Perspicuity is one of the greatest charms of a speech. The meaning of the speaker should be as visible to the audience whom he is addressing, as the landscape without is apparent through the clear polished glass of the window to the spectator who is viewing it from within; and everything in a public address, if it is desired to be effective, should be sacrificed rather than *perspicuity*.

The peroration, or closing words of a speech, ought, if possible, always to be its most powerful and impressive part. Many of our best orators in the Pulpit, the Senate, and at the Bar, have not scrupled to leave on record that they have written and rewritten the perorations to their most celebrated or most important speeches, until they had as far as possible satisfied their minds with them, and then as diligently and carefully committed them to memory, as a great actor would who was desirous of making a powerful impression in the chief character of some tragedy. In fact, such memorable perorations (the late Lord Brougham's, for instance, in his famous speech on behalf of Queen Caroline) have been *acted*. If there is any part of a regular set speech that it is desirable to write out, it is certainly this; and high authority, moreover, sanctions the practice on great occasions. The peroration (to use a homely metaphor) should be the *driving to the hilt* of the various weapons you have used in the course of your career. It should not be merely a general summary of the argument, but the directing it, sending it home to the minds and hearts of your audience by vivid language and, when fitting, impassioned appeals to the sentiments, feelings, and emotions of your hearers, so as in the most powerful manner to persuade or convince them of the truth or importance of the conclusions to which you have arrived. As soon as this end seems to you to be attained—and to judge of the time rightly is a most valuable gift—close your speech and sit down. To know when the time for the peroration has arrived, and when to end it and sit down, contributes in no small degree to a speaker's success.

LECTURE XXII.

The subject of Public Speaking and Reading considered in detail, and in reference especially to the various Professions where it is more particularly required—The Clergyman—The Church Services—The Art of Preaching—Construction of a Sermon—Thoughts—Sources of Information—Four principal modes of Sermon Construction—The Narrative—The Textual—The Logical—The Divisional—The Delivery of a Sermon—Delivery as important in its Immediate Effects as Composition—Styles of Preaching in other Countries—Suggestions in reference to the Delivery of Sermons—Proper use of Gesture in the Pulpit.

HAVING now briefly treated of the art of making public addresses in general, I propose in these, my concluding Lectures of our introductory course, viewing the subject more in detail, and inquiring a little into the various requisites which are most demanded and called into action in professional and public life. As first in importance to his fellow-creatures, I take the ministerial public duties of the clergyman.

In all that relates to the proper reading of the Liturgy and other Services of the Church of England, I know no better work, none in fact more practically useful in every way to the young clergyman or theological student, than the last and enlarged edition of that entitled "Instruction in Reading the Liturgy," by the late Rev. John Henry Howlett, formerly Chaplain of Her Majesty's Chapel, Whitehall, of which I have already made mention in my previous Lecture. I heartily commend the whole work to the careful attention of all persons who appreciate the innate beauty of our Church Services, and are desirous that that beauty should be made apparent to others, but more especially do I commend it to young clergymen and candidates for Holy Orders.

I had the advantage of enjoying the friendship of the late Mr. Howlett for many years, and derived many valuable hints in my vocation from his suggestions and experience. There is so much practical good sense in his introductory remarks, and he points out so ably the principal faults in the manner of reading our Liturgy, and the reason why such faults should be avoided and corrected, that I am sure I am doing a service to many persons in giving the substance of Mr. Howlett's observations. In effect he says:—

"The members of the Church of England justly boast of their Liturgy, and affirm that no Service has a greater tendency to answer the purposes of Public Worship. It is, however, certain that this tendency is very much strengthened by means of a good delivery. But that our admir-

able Ritual is not thus enforced so frequently as it ought to be, is a complaint which has been long heard even among the sincere and zealous friends of the Established Church, and which has now been brought prominently into public notice. It may therefore be useful, especially to the candidates for the sacred office, to enumerate the faults which most commonly prevail, to mention the causes to which those defects may be reasonably ascribed, and to suggest some means of removing them. The student, thus instructed, may be induced to pay more attention to the proper *manner* of officiating; so that he may individually vindicate the profession from reproach, and, through the Divine blessing, may, by his ministering, powerfully support the cause of true religion.

"But here an objection will be urged by the advocates for *intoning* the Service. They contend that the word 'say,' used in the Rubric, means 'intone.' They also state that a large portion of the Service is devotional, and that a plaintive monotone is best suited for expressing prayer. Undoubtedly a mournful modulation is very agreeable to many auditors; still, a constant monotony is apt to become wearisome and soporific; and when accompanied, as it very frequently is, by a rapid, indistinct utterance, the reader is unintelligible to the distant portion of the congregation. But though much of the Service is devotional, *i.e.*, expressing prayer to the Supreme Being, yet many other parts are of a different charactery. First come the *Introductory Sentences*, which are mostly declaratory, and, according to the Rubric, are to be 'read in a loud voice.' The *Exhortation* is to be 'said,' but the character of it is such as to be much less suited to mournful monotone than to plain reading, varied according to the sense, or rather to an extemporaneous way of speaking. In the *General Confession*, the *Lord's Prayer*, and the *Creeds* —those parts of the Services in which the congregation is directed to accompany or follow the *Minister*, it is better for both parties to pronounce in unison, so as to avoid that confused and discordant gabble which is frequently heard. The *Absolution* is to be 'pronounced.' The nature of the subject seems to require, not melancholy intoning, but a solemn, dignified delivery. The practice of *reading*, instead of chanting the *Psalter*, has been adopted in many Churches during the last two hundred years, probably under the authority of the 'ORDER' inserted in the 'PREFACE to the Prayer-Book.' That 'Order' seems to have been intended for the direction of 'places where they (do *not*) sing.' The 'people' hurry and gabble through the alternate verses, allotted to them by custom, and the effect is neither solemn nor devotional. In some Churches, however, the congregation agree to *read* in a measured and simultaneous manner. All admit that the *Lessons*, *Epistles*, and *Gospels* are directed to be 'read with an audible voice.' *The Ten Commandments* are to be 'rehearsed.' This must surely mean a dignified, authoritative style of reading, rather than melancholy intoning. But as the Prayers and Collects are to be 'said by the Minister alone,' certainly that mode of delivery will be best which makes the deepest impression on the understanding and hearts of the hearers. Least of all is there any sufficient reason for 'intoning' the Grace, or the Lord's Prayer *before* the Sermon, or the *concluding Blessing*.

"As it much easier to *intone* the Service tolerably than to read it tolerably, many young clergymen attempt to intone. The result frequently is a great deal of harsh, dissonant sound, very annoying to those among the congregation who are gifted with musical ears. It should be remembered that *intoning* is an accomplishment which, like *reading*, is not generally to be acquired without instruction and practice.

"Another objection requires to be noticed. It is asserted by some persons that to read the Prayers of the Liturgy in the manner best calculated to convey the meaning and keep up the attention of the congregation, is *preaching* the Prayers. They say that the Minister is the mouthpiece of the congregation, and that the mere *utterance* of the words is sufficient, because Almighty God does not need to have their meaning enforced by the variety of manner and intonation which is adopted when a petition is addressed to a fellow-mortal. This is true, but it is equally true that unless the congregation accompany the Minister's words with their hearts and minds, they do not render acceptable service. It is universally admitted that the constant repetition of the same form of words naturally produces inattention in the hearers. This will be increased by a monotonous, unmeaning delivery; whilst, on the contrary, a *significant* manner, varying according to the sentiment, is found to rouse the drowsy hearer, and to excite him to real and fervent devotion.

"These remarks may suffice to obviate some objections which may be urged against the present work. In proceeding to enumerate some of the causes which produce an inefficient manner of performing the Church Service, may first be mentioned the incorrect notion which many clergymen entertain on the subject of public reading. They conceive that as everybody can read, it is not necessary to take previous care to qualify themselves for the effective discharge of this part of their official duties. They themselves may perfectly understand what they read; but they are little aware that to make the congregation, especially if it is numerous, hear and understand, is a task of considerable difficulty. Distinct and impressive reading is an accomplishment not usually attained without submitting to the methods by which superiority is commonly acquired in any of the arts and sciences. It is true, indeed, that some persons are better gifted than others for acquiring excellence; and with regard to reading, some naturally possess so much ease of utterance, so musical a voice, so correct an ear, that it seems as if they could not *avoid* reading well. But, allowing a few exceptions, it is certain that, in general, instruction, study, and practice are requisite for the acquisition of a discriminating and impressive delivery. It is likewise important to be remembered that this acquirement can generally be attained only in the early part of life, when the ear is quick in perceiving, and the voice is capable of adopting, any suggested variation of tone.

"2.—A second erroneous opinion frequently prevails, that seriousness and piety are alone wanted, and that if a clergyman is earnest in the discharge of his duty, he cannot fail being an impressive reader of the Church Service. A serious and solemn manner is certainly indispens-

able, but when it is applied with little meaning and with no variation of manner to a Service so varied in its subjects, the congregation may be fully convinced of the piety of the Minister, but the monotonous solemnity of voice will inevitably prevent emotion and produce drowsiness. And even if this heaviness of manner be avoided, still it sometimes happens that either through defect of early instruction, or entire inattention to the subject, a clergyman, though possessing undoubted piety and considerable talents, may have acquired, in his mode of reading the Service, such a peculiarity as not unfrequently causes painful regret in the minds of the serious and devout hearers.

"3.—The fear of being thought affected or theatrical must be mentioned as a third cause which tends to produce inefficient readers. But though everything that savours of affectation is highly disgusting, still the dull and feeble, or the hurried and irreverent, manner is not less injurious in its effects on the congregation. If in the one case they are displeased with the Minister, in the other they become wearied with the Service.

"4.—A fourth cause why an indifferent manner of reading is prevalent in the Church may be found in the difficulty of retaining a *good* manner. To repeat the same words over and over again without insensibly falling into some improprieties, without acquiring peculiar tones and inflections, which either convey no meaning at all, or a wrong meaning, requires constant and close attention. Hence it happens that those parts of the Service are generally recited best which occur least frequently; hence the Lessons are commonly better read, and the Lord's Prayer worse read, more hurriedly and less reverently than any other part. Some defects arising from the same cause may also be frequently observed in the delivery of the Grace 'and the final Blessing.' Hence also the number of preachers possessing a good delivery is found to be much greater than that of good and impressive readers. Indeed, such is the effect of frequently repeating the same words, that the best readers need the utmost watchfulness, lest in the course of years they fall into strange peculiarities and improprieties; and happy is the man who has friends possessing the kindness, as well as the judgment, to point out these defects as they arise. Archbishop Whately justly observes (in his 'Rhetoric,' p. 310): 'The difficulty of reading the Liturgy with spirit, and even with propriety, is something peculiar, on account of the inveterate and long-established faults to which almost every one's ears become familiar, so that such a delivery as would shock any one of moderate taste in any other composition, he will in this be likely to tolerate and even to practise.'

"5.—A fifth and a very usual defect in the reading of young clergymen is *rapidity* and, its natural consequence, *indistinctness*. It is a mistake to suppose that the smooth but quick delivery which is very audible and very agreeable in a room of common size, can with propriety be adopted in reading the Service in a church which is of considerable dimensions, and is often very badly constructed for public speaking. Louder tones are in such places absolutely necessary; to maintain which, a more thorough respiration is required; and to render the words

audible at a distance, a slower enunciation must be adopted. Indeed, universal experience teaches that it is not those whose voices are the loudest that are best understood by distant hearers, but those whose utterance is deliberate, distinct, and equable. Besides, it must be remembered that a rapid delivery is incompatible with the solemnity of prayer, and therefore is wholly unsuited to the character of Public Worship. But whilst endeavouring to avoid the defect of rapidity, the student must not think that he has attained his object merely by introducing very long pauses at the end of every sentence. He must be reminded that each sentence requires pauses of different lengths in various parts of it, besides the principal at the conclusion, and that the length of those pauses must be proportioned to the general rate of utterance.

"6.—Some readers also, through their desire to avoid the faults of rapidity and indistinctness, fall into a *drawling* and *whining* manner—a defect to which the most zealous and most serious seem to be particularly exposed, and which makes the congregation inattentive and drowsy.

"7.—Others adopt a stately and pompous style. Its impropriety may not be striking when employed in reading the sublime language of the Prophets; but it will be felt to be utterly unsuitable in delivering the greater part of the Service, particularly in repeating the Confession that we are 'miserable sinners,' in uttering supplications for mercy to penitent offenders, as well as in reciting the plain narratives of the Holy Scriptures. In fact, it is highly important to remember that one manner will not suit all parts of the Service. This remark naturally leads to the notice of another defect.

"8.—Among young readers (perhaps among many readers and preachers at every period of life) is the common defect of *dropping the voice* so much at the end of every sentence as to become inaudible even by those of the congregation who are near, or who are slightly deaf. This error often arises from a misinterpretation of the common rule in reading, which directs that at the end of most sentences the voice should be lowered. *Lowered* it may be as to the place on the musical scale in relation to the note with which the sentence began, but not always *lowered* in point of loudness and force. The last words are often the most important of all; and instead of being uttered in an undertone and feeble manner, require the greatest distinctness, and sometimes energy. Observe the mode of managing the voice which nature dictates in private or public discussions—the loudest and firmest tones will often be heard in pronouncing the concluding words. The defect in question frequently arises likewise from neglecting to introduce sufficient pauses between the parts of a sentence, in consequence of an erroneous notion that one *inspiration* must suffice for one sentence. Such readers draw in a full breath, commence in a loud vigorous tone, run on at a rapid rate, attending very little to punctuation, however correct, and utterly regardless of introducing additional pauses which may add clearness and strength to the meaning; thus they proceed with tones becoming weaker and weaker, till the breath is exhausted, and the sentence ends wholly inaudible by most of the congregation. One method of remedying this

defect, especially in the delivery of long sentences, is to search out a fit place for pausing and inhalation somewhere within a short distance of the end of the sentence. Recruited by a fresh supply of breath, the reader is enabled to conclude with distinctness and suitable force; and not only so, but he will find he can effect it with much less fatigue to himself. In connection with this part of the subject, both readers and preachers should remember the old rule:—'Take care of the end of the sentence: the beginning will take care of itself.' Some *Preachers* are in the habit of suddenly lowering the voice for the purpose of rendering the importance of some concluding remark more deeply felt. Let them be warned against the consequence which frequently follows—viz., becoming inaudible except to the nearest listeners.

"9.—In endeavouring to avoid the faults of concluding sentences inaudibly, some readers fall into an opposite error. They terminate almost every sentence with the *upward* slide of the voice, that which suggests the idea that the sentence is incomplete, and leads to the expectation that more must be added to complete it. This method may make the final words better heard, but it does not effect this object without injury to the sense. A careful observation of the usual mode adopted in ordinary conversation certainly confirms the correctness of the general rule, that a declarative sentence terminates with the *downward* inflection.

"The defect last mentioned is often accompanied by a peculiar jerk of the voice, somewhat resembling what writers on elocution denominate the *rising circumflex*, composed of the downward and rising inflection. It is used more especially when there is a wish to conclude with force and animation, though there may not be any intention of conveying an idea that antithesis is either expressed or implied. This peculiarity is very prevalent among the higher classes of society. Supposing, for instance, the following sentence were to be delivered in concluding a speech in Parliament:—'In short, I have no hesitation in saying that the prosperity of the nation is closely connected with the present measure.' To communicate some degree of energy to the passage, many of the speakers would pronounce the last word with a peculiar upward twist of the voice and a solemn declamatory tone—'with the *present mèasúre;*' whereas, in the ordinary mode of delivery, the simple downward inflection would be given to the word 'meàsure.' The same terminational jerk is adopted by some eminent *Preachers*. Many hearers may admire it, but the majority consider it a blemish, and it might be easily corrected by attending to the fundamental principle above mentioned in regard to the falling inflection.

"10.—The unvaried manner is a fault which may sometimes be observed in the delivery of those who are generally considered to be good readers. Their demeanour may be solemn and devout; their articulation clear and distinct; their general style easy and unaffected; but still they are dull and unimpressive, and consequently the hearers become drowsy and inattentive. This arises from want of variety. The humble supplications of the Litany, the ardent adoration of the Te Deum, the solemn injunctions of the Decalogue, the sublime prophecies

of the Old Testament, the simple, unadorned narratives of the New—all are delivered in one unvaried manner. Many Clergymen, doubtless, adopt this uniformity upon principle, conceiving that the style of reading which accommodates itself to the subject, and which they would consider proper on all other occasions, is to be excluded from the Church, as unsuited to the solemnity of the place and the dignity of the sacred office. But it appears wholly inexplicable why that mode of delivery which is found on all other occasions to convey the meaning with perspicuity, and to affect the minds of the hearers in the most powerful manner, should be banished from the Church, where to excite the feelings is of the highest importance. Variety of subject forms an admirable characteristic of our Liturgy; and that it requires a corresponding variety in the reading of the Minister, appears to be most agreeable to the dictates of common sense. This opinion is confirmed by the fact that those readers are found to be most successful in keeping up the attention, and exciting serious and devotional feelings, who can best adapt the manner to the sentiment. To attain this art a happy combination must concur of a clear head, a feeling heart, and a considerable flexibility of voice. The best *general* rule is to study previously the sentiments which are to be delivered, so as fully to understand their true meaning, and then endeavour to suit the manner of delivery to the matter, and occasionally to the *character* of the person whose words are recited. A disregard of this latter particular is often very offensive. What can be more so than to hear the language of the meek and lowly Jesus delivered in a stern, pompous, authoritative tone? 'In our Blessed Lord's discourses and instructions,' says Paley, 'all was calmness. No emotions, no violence, no agitation, when He delivered the most sublime, affecting doctrines, and most comfortable or most terrifying predictions. The Prophets before Him fainted and sunk under the communications which they received from above; so strong was their impression, so unequal was their strength; but truths that overwhelmed the *servants* of God were familiar to His *Son*.' (Paley's Sermons, edited by E. Paley, vol. ii. p. 34.) The striking peculiarity in our Lord's discourses and instructions should be carefully remembered by the Minister when he reads them to his flock. Everything that savours of pomposity or haughtiness of manner should be studiously avoided. Such a style is indeed unsuited to every part of the Service, but it is more especially displeasing when adopted in reciting the words of our Heavenly Master. The manner on such occasions should be particularly mild, tranquil, and dignified.

"11. But in studying to suit the manner to the sentiment, there is a danger of being *theatrical*, of becoming either vehement and impassioned, or colloquial and familiar. In reading a Scriptural narrative, in which sometimes a dramatic form is maintained, some of the Clergy adopt a striking difference of voice to suit the respective characters, and become actors rather than readers; but it is to be remembered that *reading* is not *acting;* it may partake of some of its expression, but is more subdued. The great difficulty is to know where to draw the line between a sober, chastened adaptation of manner to subject,

and animated dramatic recitation. Here discretion and right feeling alone can guide.

"12.—The student must also be warned against another common fault. Wishing to read feelingly and impressively, some persons will *emphasise* too much. The matchless simplicity of Scripture is frequently overlaid by too great an anxiety to give weight and dignity. Whilst intending to be very impressive, the injudicious reader often produces a contrary effect. By elaborately taking too much pains, he fails in the very object proposed.

"To the Clergyman who has been engaged a few years in his sacred office, it may appear unnecessary to look over the Lessons which he is about to read in the Church. But though he may have a general recollection of their contents, and may be perfectly aware of what general manner will be best suited to the subject, still it frequently happens that a preparatory reading will recall the full meaning of many passages, which cannot be clearly conveyed to the hearers without considerable skill in the reader, and it will indeed sometimes suggest ideas which never occurred to him before. When such passages present themselves unexpectedly, even the best readers often inadequately express the sentiment, and feel regret at having omitted a previous examination. The student will find himself much assisted by marking in his own Prayer-Book and Bible with the requisite inflections and notations such parts in the Epistles, Gospels, and Lessons as require more than common care in the reading. A single inspection of those marked passages at any subsequent period will be sufficient to recall the whole to his recollection. Let him not, however, content himself with merely *perusing* the above-mentioned parts of the Service; but let him adopt the rule of always reading them *aloud* in private before he delivers them in the Church. He that is new to the profession should extend this previous study and practice to all parts of the Service. By study he will acquire notions of the *general* manner of delivery which is best suited to the respective portions, and of the particular manner of reading by which the true meaning of particular passages may be rendered most clear and impressive; and by recitation in private he will fix right habits so firmly as to be able to retain them with ease to himself, notwithstanding the tremor and nervous feeling which usually attend the novice in the discharge of public duties.

"In the student's endeavour to acquire a delivery suited to the subject, he will be much aided by adopting the plan recommended by Mr. Sheridan, father of the celebrated orator and dramatist, of delivering the Service from memory. This method will be attended with some difficulty at first, as they who have always been accustomed to the assistance of the book may lose their presence of mind when deprived of that aid, and not be able to repeat even what is perfectly rooted in the memory, like persons accustomed to swim with the help of corks, who would immediately sink if they were deprived of them. Nay, I have known some Clergymen so exceedingly timid in this respect, that they never could venture to deliver even the Lord's Prayer before the sermon without having it written down. The way to get the better of

such apprehension will be to practise it first in private family duties; and when they find they can perform it without difficulty they will be emboldened gradually to do the same in public worship also. But for their further security they may, for some time (perhaps *constantly*, to prevent accidents), turn over the leaves of the Service as they advance, to have the passage before them which they are reciting, to which they may have recourse in case they should at any time find themselves at a loss. Every Clergyman will upon trial find that this change of mode will not only produce excellent effect on the congregation, but will be the source of a perpetual fund of satisfaction to himself. For as nothing can be more irksome than the drudgery and weariness arising from going over continually one and the same settled service, in the usual cold and mechanical way, so nothing can cause greater inward satisfaction than praying from the heart, as all must have felt who pray earnestly in their private devotions." (Every one who has adopted the plan here suggested will have been sensible of its great advantages, and will most heartily concur in acknowledging the truth of the writer's concluding remarks.)

"Having thus cautioned the student against various defects, and suggested to him various remedies, he may naturally ask by what means he may discover the defects observable in his own mode of reading. The task of discovery is indeed difficult, but not insuperable, provided it be undertaken with a real desire for improvement. If a professed teacher of elocution, one of acknowledged eminence in his art, is within reach, his opinion may be immediately obtained as to the existence of gross defects, as well as his aid in conquering them. Nor will a Clergyman who is earnest in his attempts at improvement allow a false and foolish pride to prevent him from seeking such aid. It has been eagerly sought at the commencement of their pastoral labours by many pious and eminent divines, who have thereby acquired a skill in the management of the voice, a distinctness, and grace, and force of delivery, which have greatly contributed to extend the usefulness of their ministry. If professional instruction cannot be obtained, still the young Clergyman may ascertain some facts for himself. He may easily discover whether his congregation consider his delivery too slow or too fast, too loud or too low; whether in every part of the Service he is audible by all; whether the aged in particular can hear the Lessons. But whether or not he is free from the other defects which have been enumerated, such as a pompous, theatrical, dull, or laboured manner, it will not be so easy to ascertain the general opinion, as these are matters of taste respecting which the judgments of his hearers will vary. Besides, few would choose to express their sentiments to the individual himself on these delicate points. Here the assistance of a judicious friend may be extremely useful. Nor will it be so difficult as may be imagined to find those who are competent to give a just opinion. For it is in reading as in other arts: a man may be a tolerably good *judge* of reading, though a very indifferent reader himself; he may be able to give a very correct opinion respecting the style of others, as well as the effect likely to be produced on the generality of hearers.

"For the student's encouragement it must be added that if he diligently strive to improve his reading, he may be assured that improvement will follow. With regard even to those natural impediments which are sometimes pleaded in excuse of an inefficient delivery of the Divine Service (such as an indifferent voice, an inarticulate utterance, an imperfect pronunciation of certain letters, &c.), the late Bishop Blomfield, distinguished both as a reader and a preacher, justly remarked that 'no one can tell how much may be done in the way of improvement till he has tried all the various aids of advice, and practice, and careful study, with prayer for the assistance of God's Holy Spirit.' It is readily admitted that rules cannot make a finished reader: to produce such a character there must be a rare combination of talent, feeling, and physical powers. But moderate capabilities are the average lot; and these, through the wise constitution of our nature, are in early life always improvable. It may, therefore, be affirmed with truth that to become a tolerably good reader, capable of delivering the Service in a solemn, earnest, and impressive manner, is placed within the power of every young Clergyman."

Now I think it cannot be denied that there is much truth in the foregoing remarks of Mr. Howlett, and there can scarcely be a reader to whom these remarks are addressed who cannot, in the course of his experience in the attendance of public worship, have met with instances of the various faulty styles adopted by his clerical brethren, of which Mr. Howlett so justly complains. For the correction of such styles I cannot do better than once more recommend Mr. Howlett's admirable work "On Reading the Liturgy" to the attention of all clergymen and theological students.

But as regards the sermon, alike in reference to its construction and delivery, a volume might be well written. To treat the subject at any great length, the limits to which I am confined necessarily forbid. Some extremely useful suggestions will be found in the well-known works of the Rev. Daniel Moore, the Abbé Bautain, and others; but one of the most useful and the most recent with which I am acquainted is an American work by the Rev. William Pettinger, entitled "Oratory, Sacred and Secular."* All that I can pretend to do is to offer a few hints gathered from various sources.

And first I feel assured that in the construction of sermons, as in all other discourses to be addressed to a public audience, the primary and most important step, after having carefully selected a subject, is calmly, deliberately, and maturely to *think it over* and revolve it in the mind in all the various aspects under which it may be presented. Thoughts beget thoughts; but you will find that ideas cannot be always retained equally in view. Let each one be secured as it arises, and noted at the time. After the subject has been thought over for a sufficient length of time, write down all the ideas that have occurred to you as bearing on it, taking but little care for the order of arrangement, but only just putting such a word or brief sentence as will suffice to recall

* Wells, Broadway, New York; and Trübner, Paternoster Row, London.

the idea that is designed to be hereafter more fully expanded. After every thought that has thus occurred to you has been thus secured and rendered permanent, the sketch containing these head-notes may for the time be put aside, and the whole left to be dwelt on at leisure by the mind. If other ideas subsequently arise, let them be recorded in the same manner, and so continue the process, so long as fresh thoughts or illustrations come before your mental view. You will find in the interesting diary and note-book of the popular American author, the late Nathaniel Hawthorne, many instances of this valuable noting down of thoughts, which were afterwards amply and beautifully worked out. Those who have not tried this simple and natural process, will be astonished to find how many ideas will arise even on what is apparently the most ordinary subject, as they maturely revolve it in their minds. Time and deliberation will, ere long, give mental tangible form and substance even to what appeared at first vague and indefinite. The mind, then, having thus evolved all that it can from the accumulated stores of memory and reflection, it will be well, then, to see if new facts can be obtained that will in any degree throw fuller light on, or serve to further illustrate, the subject. For this purpose you will, of course, seek the best channels of information that are open to you, such as the works of those authors who have written on the subject you are proposing to discuss, the conversation of persons who are well acquainted with it, and other kindred means of acquiring ampler stores of knowledge. When you have thus got on paper all the notes you think necessary, your next task will be to arrange the whole in proper order and harmony on another sheet of paper, retaining what appears to you to be proper and serviceable, and rejecting all superfluous or useless matter. On the plan upon which a discourse is constructed no doubt much of its success depends. In some cases this is comparatively an easy task, and in others a very difficult one, according to the nature and character of the question to be discussed.

Upon this part of our subject, viz., the various plans upon which sermons may be constructed, the American divine I have named (Mr. Pettinger) offers some useful suggestions. He says examination will show that almost all sermons are constructed on one of four plans. which may be thus denominated and described.

First, the narrative method. This is principally used when some Scripture narrative forms the basis of the sermon. In it the different parts of the plan are arranged according to the order of time, except when some particular reason, borrowed from the other methods, intervenes. When there are few or none of these portions which give it a composite character, the development proceeds with all the simplicity of a story. Many beautiful sermons have been thus constructed.

A second method is the textual. Each part of the sermon rests on some of the words or clauses of the text, and these suggest the order of its unfolding, although they may be changed to make it correspond more nearly to the narrative or the logical methods. This kind of plan has an obvious advantage in assisting the memory by suggesting each part at the proper time.

The third method is the logical, which may be thus described. A topic is taken, and without reference to the order of time or the words of the text, is unfolded as a proposition in geometry is demonstrated, each thought being preliminary to that which follows, and the whole ending in the demonstration of some great truth, and the deduction of its legitimate corollaries. This method is exceedingly valuable in many cases, if not pressed too far, or carried beyond due limits.

The fourth and last method, and the one employed more frequently than all the others, is the divisional. It is the analytic system, and by it the whole sermon is governed and organised. All the detached items are brought into related groups, each governed by a principal thought, and these again are held in strict subordination to the supreme idea; so that the entire discourse resembles a tree, with its single trunk, its branches subdivided into smaller ones, and all covered with a beautiful robe of leaves, that rounds its form into graceful outlines, even as the flow of words harmonises our prepared thoughts into the unity of a living discourse.

A subject will many times arrange itself almost as it were spontaneously into several different parts, which thus form the proper divisions, and these, again, may be easily analysed into their appropriate subdivisions. Even when this is not the case, we shall see, as we examine our jottings, that a few of the ideas stand out in especial prominence, and with a little close study of relations and affinities, all the others may be made to group themselves around these. The individual idea which we put down on the first study of the subject, usually form the subdivisions, and some generalisation of them, the divisions. It is advisable, if possible, not to make the branches of a subject too numerous, or they will tend to introduce confusion, and fail to be remembered. From two to four divisions, with two or three subdivisions under each, are, in the majority of cases, better than a larger number. It is not always advisable to present formally the divisions and subdivisions of a sermon when preaching it. A congregation in general does not much care how a sermon has been actually constructed, provided it comes to them warm, fervent, and full of life and earnestness. Indeed, to give the plan of a sermon to a congregation before the sermon itself, seems contrary to the analogy of Nature, who in fullest health conceals the skeleton under the rounded and graceful form of life. If it should be urged that this laborious preparation, this careful and orderly marshalling of every thought in order to ensure success in *extempore* preaching, requires as much time as to write the sermon out at full length, the answer is that it may do so at first, but it will be found to be a most excellent and profitable mental discipline, which will grow easier with continual practice, until the preparation of two or three sermons a week will not be felt at all as a burden.

If the preacher should be one who always delivers a written discourse from the pulpit, it will be easy enough for him to elaborate a sermon at length from the outline plan which he has sketched out; but if he aims at that which is certainly the most effective of all, when well carried out and properly delivered, viz., an *extempore* discourse, his next step

will be to commit the plan to memory, and it is well to do so some considerable time before entering the pulpit, for there is then less liability of forgetting some portion of it, and it takes a more full and complete possession of the mind. If this method of committing the whole plan to memory be adopted, it will be found to enable the mind to take a clearer and more comprehensive view of the whole subject, and if the plan be properly constructed, the mind is then in the best possible condition for giving expression to its thoughts in language. The object is fixed in the soul, and will inspire it with earnestness and zeal, and this is just what is wanted in all true preaching. The mind, warmed by the full contemplation of the object, penetrates every part of the theme, investing it with an interest that must awaken attention, and so all the power of which the preacher is possessed, is brought to bear fully and directly on his hearers. I think it is well, until long practice has made it a perfectly easy and familiar task, that all *extempore* preachers or speakers should have their notes with them at the time of delivering their discourses, lest such an untoward accident should happen as that related by the Abbé Bautain, which once befell him in the early part of his career, when, having to preach before the French king and court, he found, on entering the pulpit, he had alike forgotten text, subject, and plan.

From these necessarily brief and general suggestions for the construction of a sermon, I pass on now to say a few words as regards its delivery.

In one respect the position of the preacher is unique. He comes accredited with a higher authority than any other, an authority not his own, and he may say from his pulpit what he likes without fear of interruption, or, at all events at the time, any fear of reply, however weak his argument or unsatisfactory his conclusion. In general, too, he has a right to assume that his audience is favourable to him, and that his views are substantially the same as theirs, and that he will be listened to patiently to the end of his discourse. What are the themes on which he enlarges? The highest, noblest, and most solemn of all, to which all the usual topics dwelt upon in other public addresses sink into comparative insignificance. No subjects surely can be said to approach his in sublimity and importance, for his topics carry the soul beyond the interests of earth to heaven, beyond time to eternity. Argument, persuasion, warning, appeal, statement, description, all these powerful weapons of the orator are his to wield at pleasure, and if he be able to realise the divine nature of his mission, beneath all overlying accessories, he has the inner consciousness that no themes can approach his in importance to mankind, for they deal with the immortal soul and all that links it with its Creator. Might it not well be imagined that such a position and such subjects of discourse, would, of all others, be the most favourable to elicit the highest manifestations of earnestness and zeal of the deepest feeling and emotion? And yet practically, what is the result? A recent writer, alluding to the delivery of sermons, says in language—which, I fear, cannot be called greatly exaggerated—that the discourses too generally

heard from our pulpits in town and country are "prosy, inartistic, unattractive to mind or ear, drawling and slumberous, droning out dreary platitudes in dullest language, unenlivened by a flash of eloquence or a spark of true poetry. To listen to them is an effort, and the result of the effort is pain—pain to the intellect which is unrewarded—pain to the taste which is offended—pain to the ear which is wearied. Added to these is a certain sense of annoyance at a noble opportunity lost, and the involuntary comparison of what that discourse might and should have been, with what it is."

This language may perhaps seem rather overcharged, but I think most persons will admit there is some substantial foundation for it. The preacher's two great aims in almost all sermons are to *convince* and to *persuade;* and what is the most frequent hindrance to these aims being accomplished? Is it not, more than anything else, the want of a *good delivery?* And can we wonder that a good delivery is so rare when so many men enter holy orders without any preparation whatever for the art of reading aloud or preaching? I confess it seems to me almost as reasonable to send a soldier into the field of battle wholly unskilled in the use of his sword or rifle, as to send a young man into the pulpit to preach a sermon wholly untrained, theoretically or practically, in the art of public reading and speaking.

There is an old story, doubtless familiar to most of us, for it has been current for the last century, that a certain bishop once asked Betterton, the great actor, how it was that audiences were so deeply moved by his performances on the stage, while congregations listened apparently unmoved to discourses on the most solemn and important subjects from the pulpit? and the tragedian, it is said, answered, "I can only suppose, my lord, that it is because fictions on the stage are so delivered as to seem for the time realities, while the most vital of all realities are so delivered from the pulpit, as to *seem* little more than fiction." I fear it will be said that the anecdote is but too generally as applicable now as then. However good in matter a preacher's sermon may be, it will be comparatively wasted unless the attention of a congregation can be awakened and kept alive by a *good delivery.* It may, indeed, be almost said that the power of a good delivery is so great, that even an indifferent sermon well delivered, is, with the great majority of a congregation, more effective than a good sermon badly delivered. When we go abroad, and attend any places of public worship on the Continent, we certainly find a striking contrast presented in the fervent delivery, and varied and expressive action, that distinguish foreign preachers in general, to the tameness and frigidity that characterise most of our pulpit discourses. There may be, to our taste, exuberance of warmth on the one hand, but is there not far too much coldness on the other? Would it not be better if our pulpits exhibited a style that was more a happy medium between those two extremes?

As regards the general rules for the good delivery of a sermon, they are the same as those I have already suggested for the good delivery of any other discourse to be addressed to a public audience. If the preacher be one, who does not yet dare to trust himself to the delivery of

an *extempore* discourse, but reads his sermon, let him endeavour so to read it that it shall resemble as much as possible *speaking*, and as little as possible *mere reading*. Let him, for this purpose, train the eye to the invaluable art of being able to grasp a sentence, or clause of a sentence, at a glance, and then deliver it, not with his eyes fixed on the page, but looking at his congregation, and varying his regard of them from time to time, as if each individual member of such congregation were personally addressed. There can be no question that the eyes aid materially in riveting attention to any speaker's discourse, no matter whether it be one spoken *extempore* or read aloud. Just try the experiment of endeavouring to listen to one whom some obstacle prevents you from seeing, and see what a labour it will be to keep up your attention, more especially if the delivery does not rise above mediocrity. We all instinctively like to *see*, as well as *hear*, a speaker, and to watch the varied play of feature and expression of countenance, and appropriate use of action. This last word naturally brings me to the subject of gesture in the pulpit. Certainly the *rostrum* to which our preachers are confined is by no means favourable to action. All action in it must necessarily be confined to the trunk, head, arms, and hand, but all these portions of the body rightly used, especially in energetic passages, such as convey appeal, warning, or denunciation, may be rendered highly effective, and continual opportunities will arise for the use of emphatic, and what is termed referential, gesture.

For fuller suggestions respecting the employment of action, I must refer you to what I have already said with reference to it in former Lectures, only observing that in the pulpit more than in any other place "discretion" should "be your tutor," and anything like exaggeration of action should be avoided. Because a preacher aims at being earnest, impressive, and zealous in his vocation, there is no need to be extravagant or violent. I venture to repeat here what I said on our opening night. We often hear well-intentioned persons—but who evidently have not at all fully considered the subject—object to the resources of the art of elocution, which after all means only the aggregate of what constitutes *good delivery*, being introduced into the reading-desk and pulpit, and say it savours of irreverence or profanity to rehearse over and over again prayers addressed to the Deity, until a mode is attained that shall satisfy the standard set up for the right performance of their public ministerial functions; and that to recite or practise the reading aloud of their sermons, as an actor would study and rehearse his part, is to reduce the high and sacred calling of the clergyman to an unworthy level. I have heard some such objections raised by clergymen as well as laymen. But let me ask how is the singing of hymns and anthems managed in our cathedrals, churches, and chapels? Is not the conducting of them left to persons wholly unskilled in the vocal art? Do not organists, choristers, and singers meet and practise and rehearse over and over again the anthems, psalms, and hymns they have to sing, until all is thought sufficient in point of excellence, to be sung in public worship? And are psalms, hymns, and anthems less direct appeals to the Deity than the prayers in our Liturgy, and do not all claim to be parts of divine

service? I answer, what is not thought to be waste of time or irreverence in the one case, is equally neither waste of time nor irreverence in the other. To read the Liturgy and to preach a sermon well is an *art* that requires just as much to be studied and practised as the singing of hymns and anthems is an art that requires proper training and cultivation. Every part of public worship should be made as excellent as possible, and no portion of it neglected.

When I first began, now more than twenty years ago, delivering lectures on Public Reading and Speaking at Oxford, I happened to find in the library of University College, a work by Dr. Burgh, on the Art of Speaking, more than a century old, and which I believe is now a very rare one, for I have never met with a copy since. The answers which the author gives to the objections or prejudices entertained in his time to the art of elocution being studied and practised by clergymen before the public discharge of their ministerial functions, are so sound and sensible, and so applicable to our time as well as his, that I feel assured I cannot close this Lecture better than by giving you an abstract of Dr. Burgh's remarks.

"It may," he says, "perhaps be objected here that sacred truth needs no ornament to set it off, no art to enforce it; that the Apostles were artless and illiterate men, and yet they gained the great end of their mission, the conviction of multitudes, and establishment of their religion; that, therefore, there is no necessity for this attention to delivery, in order to qualify the preacher for his sacred office, or to render his labours successful.

"To all this the answer is ready, viz.: First, the Apostles were not all artless and illiterate; St. Paul, the greatest and most general propagator of Christianity, is an eminent exception. He could be no mean orator who confounded the Jews at Damascus,* made a prince, before whom he stood to be judged, confess that he had almost persuaded him to become a convert to a religion everywhere spoken against;† threw another into a fit of trembling as he sat upon his judgment-seat;‡ made a defence before the learned court of Areopagus, which gained him for a convert a member of the court itself;§ struck a whole people with such admiration that they took him for the god of eloquence;‖ and gained him a place in Longinus's ¶ list of famous orators. Would the cold-served-up monotony of our English sermon-readers have produced such effects as these? But, further, the Apostles might very well spare human accomplishments; having what was worth them all, viz., the divine gift of working miracles; which if our preachers had, I should not have much to say about their qualifying themselves in elocution. But, as it is, public instruction is the preacher's weapon, with which he is to combat infidelity and vice. And what avails a weapon without skill to wield it?

* Acts ix. 22. † Acts xxvi. 28; xxviii. 22. ‡ Acts xxiv. 25.
§ Acts xvii. 34. ‖ Acts xiv. 12.

¶ "'It was with no small pleasure I lately met with a fragment of Longinus, which is preserved as a testimony of that critic's judgment, at the beginning of a manuscript of the New Testament in the Vatican library. After that author has

"Medicines the most salutary to the body are taken with reluctance, if nauseous to the taste. However, they are taken. But the more necessary physic for the soul, if it be not rendered somewhat palatable, will be absolutely rejected. For we are much less prudent in our care for the most valuable part of ourselves than for the least. Therefore the preacher ought, above all other public speakers, to labour to enrich and adorn, in the most masterly manner, his addresses to mankind; his views being the most important. What grand point has the player to play? Why, to draw an audience to the theatre.* The pleader at the bar, if he lays before the judges and jury the true state of the case, so as they may be most likely to see where the right of it lies, and a just decision may be given, has done his duty; and the affair in agitation is an estate, or, at most, a life, which will soon by course of nature be extinct. And of the speaker in either House of Parliament, the very utmost that can be said is, that the good of his country may, in great measure, depend upon his tongue. But the infinitely importan object of preaching is, the reformation of mankind, upon which depend their happiness in this world and throughout the whole of their being Of what consequence is it, then, that the art of preaching be carried tc such perfection, that all may be drawn to places of public instruction, and that those who attend them may receive benefit! And if almost the whole of preaching be delivery, how necessary is the study of delivery! That delivery is incomparably the most important part in public instruction, is manifest from this, that very indifferent matter well delivered will make a considerable impression.† But bad utterance will defeat the whole effect of the noblest composition ever produced.

"While exorbitant appetite and unruly passion within, while evil example with alluring solicitation without, while these invite and ensnare the frail and thoughtless into guilt, shall virtue and religion hold forth no charms to engage votaries? Pleasure decks herself out with rich attire. Soft are her looks, and melting is the sweetness of her voice. And must religion present herself with every disadvantage? Must she appear quite unadorned? What chance can she, then, have in competition with an enemy so much better furnished with every necessary invitation and allurement? Alas! our preachers do not address innocents in paradise, but thoughtless and often habituated sinners. Mere cold explaining will have but little effect on such. Weak is the hold which reason has on most men. Few of mankind

numbered up the most celebrated orators among the Grecians, he says, 'Add to these Paul of Tarsus, the patron of an opinion not yet fully proved.'"—*Spectator*, No. 633.

* "I deny not that the theatre is capable of being made a school of virtue. But it must be put under regulations, other than we have ever yet seen it; and those too various to be specified here; so numerous are the particulars which want reformation, much more being at present wrong than right."

† "'A proof of the importance of delivery,' says Quintilian, 'may be drawn from the additional force which the actors give to what is written by the best poets, so that what we hear pronounced by them gives infinitely more pleasure than when we only read it.' And again, 'I think I may affirm that a very indifferent speech, well set off by the speaker, shall have a greater effect than the best, if destitute of that advantage.'—Quint. Inst. Orat., p. 441. 'Documento sunt vel scenici,' &c."

have able heads. All have hearts; and all hearts may be touched, if the speaker is master of his art. The business is not so much to open the understanding as to warm the heart. There are few who do not know their duty. To allure them to the doing of it is the difficulty. Nor is this to be effected by cold reasoning. Accordingly, the Scripture orators are none of them cold. Their addresses are such as hardly any man can utter without warmth. 'Hear, O heavens! Give ear, O earth! To thee, O man, I call; my voice is to the sons of men. As I live, saith the Lord, I have no pleasure in the death of the wicked; but rather that he turn from his wickedness and live. Turn ye, turn ye. Why will ye die? O Jerusalem, Jerusalem! thou that killest the prophets, and stonest them who are sent unto thee! How often would I have gathered thy children, as a hen gathereth her brood under her wings, and ye would not. Hadst thou, in this thy day, known the things which belong to thy peace! But now they are hid from thine eyes.'

"It is true, the preacher is carefully to avoid ostentation. But at the same time he is to 'stir up every gift that is in him; to cry aloud and not to spare; to lift up his voice like a trumpet; to reprove, correct, and instruct; to be instant in season and out of season; to become (innocently) all 'things to all men,' consequently to become an orator, if men are not to be affected by simple unadorned truth, however weighty.

"What can the people think of the sincerity of the preacher, who is cold and languid in his public instructions, while he is as warm and zealous as other men in the defence of an inconsiderable part of his property? Would he plead as calmly for his life, as he does with his people in the cause of virtue and religion? Coolness in a matter of the last importance, and about which one is really in earnest, is so unnatural as to be hardly practicable. Therefore Cicero * takes it for granted, that Calidius could not have addressed the Senate in so indifferent and unanimated a manner, if what he wanted to persuade them to believe had not been mere fiction. And Demosthenes, when one came to him begging that he would plead his cause against a person who had used him cruelly, of which usage he gave Demosthenes a very cold and unanimated account, could not believe that he had been so injured, till, upon his signifying his suspicion, the man was roused to some warmth; and then the orator was convinced that his complaint was well founded, and immediately undertook the defence.†

"If it should be said by preachers, 'The people will be as much offended with us, if we overact our part, as they are now indifferent about attending our ministry; so that it will avail nothing to study a more lively delivery;' to this I must beg leave to answer, that there is no reason to fear anything from it. Because a manner of preaching may be used, which shall have ten times more life and vivacity in it than the present, and yet (if it be not unnatural or incorrect) be very safe from all danger of exceeding due bounds as to vivacity and force. And, further, we do, in fact, observe that no preacher is admired (I

* "'Tu istic, M. Calidii nisi fingeres, sic ageres.'"—CIC. Brut., p. 181. Tom. I.

† "Plut. in Vit. Demosth."

do not mean by the mob, but by people of education) whose delivery is dull and unanimated, let his matter be what it will.

"Lest any reader should think I have been too severe upon the deficiencies of men of sacred character, as to delivery, either in leading the devotions of the people, or in instructing them in their duty; I will add, by way of apology for what I have said, some passages to the same purpose from one of Addison's papers in the 'Spectator.'

"'Sir,—The well reading of the common prayer is of so great importance, and so much neglected, that I take the liberty to offer to your consideration some particulars on that subject. And what more worthy your observation than this? A thing so public, and of so high consequence. It is indeed wonderful, that the frequent exercise of it should not make the performers of that duty more expert in it. This inability, as I conceive, proceeds from the little care that is taken of their reading while at school, where, when they are got into Latin, they are looked upon as above English, the reading of which is wholly neglected, or, at least, read to very little purpose, without any due observation made to them of the proper accent and manner of reading. By this means they have acquired such ill habits as will not easily be removed.'

"The writer of the letter then goes on to mention the advantage he himself found, from being led in his devotions by an elegant performer of the service at St. James's Garlick Hill church.

"'My eyes and my thoughts,' says he, 'could not wander as usual, but were confined to my prayers. The confession was read with such a refined humility, the absolution with such a comfortable authority, the thanksgivings with such a religious joy as made me feel those affections of the mind in a manner I never did before. To remedy, therefore, the grievances above complained of, I humbly propose that this excellent reader, upon the next and every annual assembly of the clergy at Sion College, and all other conventions, should read prayers before them. For then, those who are afraid of stretching their mouths, and spoiling their soft voices, will learn to read with clearness, loudness, and strength. Others, who affect a rakish, negligent air, by folding their arms and lolling upon their book, will be taught a decent behaviour. Those who read so fast as if impatient of their work, may learn to speak deliberately. There is another sort, whom I call Pindaric readers, as being confined to no set measure. These pronounce five or six words with great deliberation, and the five or six subsequent ones with as great celerity; the first part of a sentence with a very exalted voice, and the latter very low. Sometimes with one sort of tone, and immediately after with a different one. These gentlemen will learn of my admired reader an evenness of voice and delivery. And all who are innocent of these affectations, but read with such an indifferency, as if they did not understand the language, may be informed of the art of reading movingly and fervently, how to place the emphasis, and give the proper accent to each word, and how to vary the voice according to the nature of the sentence. There is certainly a difference between reading a prayer and a gazette. These are often pretty classical scholars, and would think it an unpardonable sin to read Virgil or

Martial with as little taste as they do divine service.'—*Spectator*, No. 147.

"And the same standard author, in his 407th paper, complains as follows:—

"'Our preachers stand stockstill in the pulpit, and will not so much as move a finger to set off the best sermons in the world. We meet with the same speaking statues at our bars, and in all public places of debate. Our words flow from us in a smooth, continued stream, without those strainings of the voice, motions of the body, and majesty of the hand, which are so much celebrated in the orators of Greece and Rome. We can talk of life and death in cold blood, and keep our temper in a discourse which turns upon everything that is dear to us.

"'It is certain that proper gestures, and vehement exertions of the voice, cannot be too much studied by a public orator. They are a kind of comment upon what he utters, and enforce everything he says with weak hearers' [and surely the bulk of hearers are weak] 'better than the strongest argument he can make use of. They keep the audience awake, and fix their attention to what is delivered to them; at the same time that they show the speaker is in earnest, and affected himself with what he passionately recommends to others.

"'How cold and dead a figure in comparison of these two great men' [Demosthenes and Cicero] 'does an orator often make at the British bar, holding up his head with the most insipid serenity, and stroking the sides of a long wig,' &c.

"Dean Swift (who was no friend to over-doing on the serious side) advises a young clergyman as follows:—

"'I take it for granted that you are already desirous to be seen in a pulpit. But I hope you will think it prudent to pass quarantine among the desolate churches five miles round this town, where you may at least learn to read and speak, before you venture to expose your parts in a city congregation. Not that these are better judges: but, because, if a man must need expose his folly, it is more safe and discreet to do so before few witnesses and a scattered neighbourhood. And you will do well if you can prevail with some intimate and judicious friend to be your constant hearer, and to beg of him to give you notice, with the utmost freedom, of whatever he finds amiss either in your voice or gesture. For want of such early warning, many clergymen continue defective, and sometimes ridiculous, to the end of their lives. Neither is it rare to observe, among excellent and learned divines, a certain ungracious manner, or unhappy tone of voice, which they have never been able to shake off.'—*Letter to a Young Clergyman.*

"Are the faults complained of by these authors, who wrote almost fifty years ago, amended, or likely to be amended? Let the answer to this question be collected from the following verses, by Dr. Byram, prefixed to Fordyce's 'Art of Preaching,' published a few years ago.

"'For, what's a sermon, good or bad,
If a man reads it like a lad?

To hear some people, when they preach,
How they run o'er all parts of speech,
And neither raise a word, nor sink;
Our learned bishops, one would think,
Had taken schoolboys from the rod,
To make ambassadors of God.'

"And afterwards—

"'In point of sermons, 'tis confest,
Our English clergy are the best:
But this appears, we must confess,
Not from the pulpit, but the press.
They manage, with disjointed skill,
The matter well, the manner ill;
And, what seems paradox at first,
They make the best, and preach the worst.'"

It is far better that a sermon should consist of many thoughts, enriched by appropriate illustrations and from which sound lessons in religion and morality can be deduced, but close and compact in construction and comparatively brief in length, than that it should be an illustration of a few commonplace ideas spun out and elaborated in long involved sentences, and weakened by diffuseness in composition, into a lengthy, tedious discourse, wearisome to follow and difficult to understand. An anecdote of a Bishop who administered a sharp rebuke to one of his clergy, notorious for his long and tedious sermons, has been amusingly told in lines written for "The Church of England Pulpit and Ecclesiastical Review," by the Rev. Charles E. Tisdall,* D.D., Chancellor of Christ Church Cathedral, Dublin, distinguished for his pulpit oratory, and for the numerous effective readings, pathetic and humorous, which he gives in aid of charitable institutions. I append the verses, as they may serve to warn against the serious fault to which I allude.

* Chancellor Tisdall was requested by the Moore Centenary Committee, of which Sir John Barrington, then Chief Magistrate of Dublin, was chairman, to recite the Ode, "The Centenary of Moore," at the Exhibition Palace, Dublin, which he did, May 28th, 1879, before an audience of 3000 people. In recognition of the masterly style in which he delivered the classic lines specially written for him by Denis Florence MacCarthy, Esq., M.R.I.A., he was presented with his portrait at a meeting convened at the Mansion House, on the 14th of October in the same year, and entertained by his Lordship at dinner to meet several of the contributors to the picture. Many celebrities, distinguished in literature and art, were subscribers to the "Tisdall Portrait Fund," and Mr. Henry Irving was among the earliest contributors. In a work published in 1870, "Notation of the Reading of the Liturgy; A Guide in the Reading-Desk," by the late Robert James Ball, Professor of Elocution, Dr. Tisdall is thus mentioned, page 133: "He is acknowledged by his clerical brethren in Dublin to be one of the best liturgical readers of the day."

LONG SERMONS.

AN EPISCOPAL CENSURE. AN OLD STORY IN A NEW VERSION.

A PARSON oft his flock had bored
  With sermons over long,
Till of the Bishop they implored
  That he'd redress their wrong.
Then missives from the palace came—
  Epistles not a few;
The preacher *droned* on all the same,
  And emptied many a pew!
To hear him then his Lordship went,
  But found him brief indeed—
The preacher, knowing his intent,
  That Sunday "put on speed."
Determined he would not be balked
  Of censuring the bore,
After the Priest the Bishop walked,
  And shut the vestry door.
"A question plain," he thus began,
  "I wish to ask of you:
Pray is it your accustomed plan
  To gallop sermons through?"
"My preaching long," the Parson said,
  "My Lord, you'll never find;
Of tedium I've a wholesome dread."
  The Bishop then his mind
Spoke plainly—"Best the truth were out,
  So frank I'll be with you:
Short the discourse you gave, no doubt,
  But you were *tedious* too."

C. E. T.

If written sermons be preached, in order to produce proper effect upon a congregation, it is most essential that they should be really *preached* and not *merely read.* In order to do this let the student acquire by diligent practice the power of training the eye to take in, not merely individual words, but groups or clauses of words, at each glance he bestows upon his manuscript sermon (and it is astonishing how much by practice our visual organs may be made to accomplish in this respect), and then, not with his eyes fixed on the page of his book, but directed towards his congregation, speak to them the words, thus, as it were, by him momentarily learnt off by heart. The pauses, grammatical and rhetorical, which divide such groups or clauses of words from each other, will serve both rightly to divide the sentence into its proper component parts, and afford the same opportunity in the music of speech that the *rests* do in the music of song, of taking in the breath quietly and fully, but at the same time inaudibly, as I have shown in

my Lecture on Respiration. Then, if the proper inflections and right modulation of the voice be carried out, correct poise and emphasis be given, and the other elements of elocution properly observed, and the emphatic, referential, or other gesture, when appropriate and in good taste, judiciously introduced, the preacher will really, if the composition be good, make it what a sermon should be, an effective personal address to every member of the congregation. As regards the composition and delivery of sermons generally from a layman's point of view, I do not think it would be possible for the clerical student to follow sounder advice, or act upon more useful suggestions, than he will find in the excellent address on this subject delivered by Mr. Walter, M.P., on December 2, 1879, and of which I append the full report given in the "Times" of the following day.

A LAYMAN'S VIEW OF READING AND PREACHING.

"At the monthly meeting of the Church Homiletical Society, held at the Chapter House, St. Paul's Churchyard, yesterday, Mr. Cecil Raikes, M.P., presiding, a lecture was delivered on 'Reading and Preaching from a Layman's Point of View,' by Mr. Walter, M.P. After the usual devotional exercises, the Chairman introduced the business of the meeting, remarking that the object of that society was to improve the preaching in the Church of England. It was sometimes alleged, but he hoped they did not admit, that the preaching in that Church was bad. The position taken by that society was that the preaching in the Church was so good that it was worth improving, and their efforts were therefore directed towards that end. Sermons were addressed to the most critical audience in the world, the best educated of the laity. They were also addressed to an audience which was not able to limit their duration, nor to reply to the propositions advanced in them. All that tended to make sermons the butt of much criticism, and often of much unjust and ungenerous criticism. There was no doubt that the preaching of the Church of England, untrained as it was for the most part, had yet contrived to keep a great hold on the nation since the time of the Reformation. The most illustrious orator of our day had lately been delivering a series of almost matchless orations to masses of the population, and he had shown how for a week an immense number of people might be enchained by the spell of such brilliant eloquence. But no one contended that if those addresses were delivered for three hundred, or even for thirty years, audiences would be got to listen to or to benefit by them. The Church of England occupied a position of great authority, which she had used exceedingly well both in regard to the force and the moderation of her preaching; but she had not, perhaps, the same special training for preachers as other religious bodies possessed. The Nonconformist denominations had, as a rule, for their ministers men who sought their profession from the consciousness that they had a peculiar gift for preaching, and consequently for their audiences their preaching was effective and powerful. With the Church of England men were impelled to enter her service by various causes, all tending to promote her success, but not necessarily involving that great gift or an acquaintance with those

principles on which good preaching depended. All honour, then, to that society for offering to aid the younger men in fitting themselves for that important part of their work, so that the clergy might shine in the pulpit as it was universally acknowledged they shone in all the other functions of their sacred office. He was sure they would all be glad to hear Mr. Walter's views on that interesting subject.

"Mr. Walter said: When we consider how much the comfort of our daily life depends upon the voice and manner of speech of those around us, it is not unreasonable to suppose that the spiritual benefits which we are intended to derive from the ordinances of reading and preaching God's Word may be greatly promoted or impaired by the manner in which those services are performed by the ministers of the Church. The subject, therefore, would seem to be one of considerable interest both to laity and clergy; though, from a layman's point of view, I should say it hardly occupies the place it deserves in a clergyman's education. The faculty of reading, like that of writing, is too apt to be taken for granted; little or no attention is paid to it at school; the very mode of construing and repeating lessons, as usually practised, is calculated rather to injure than improve it; while the annual school speeches, which hand down the tradition of special culture in this branch of education, too often afford painful evidence how little either masters or boys are sensible of its importance. Unless, therefore, a boy has had the advantage of being taught to read well at home, or is endowed with those gifts which sometimes make up for the want of it—the gift of natural intelligence, combined with a good ear and a good voice—he has little chance of improving his reading from the time he first leaves home till he is called upon to read the Lessons in church, when he becomes conscious for the first time that he is really playing upon an instrument of which he knows neither the compass nor the power. In Evelyn's Diary, August 16, 1691, I find this entry:—'A sermon by the curate—an honest discourse, but read without any spirit or seeming concern: a great fault in the education of young preachers.' I will venture to say that there is not one of those whom I have the honour of addressing who has not made or listened to a similar remark, and that among a large proportion of the younger clergy the art of reading, as distinguished from the mere repetition of words, is unknown. Besides the want of early and systematic training, there are other causes, both moral and physical, which militate against good reading, and which cannot always be remedied.

"1. The voice itself is an instrument which its owner can be taught to manage within its proper compass, but of which he cannot materially alter the quality or range. Hence, if its pitch be either too high or too low, especially the former, it is difficult for him to adapt it to the requirements of Scripture reading, which prefer the tenor and baritone to the alto or bass.

"2. There may be defects in the organs of sight, hearing, and speech which art may palliate, but can never wholly overcome, and which are fatal to good reading.

"3. In spite of the narrow limits of our isle and its boasted civilisation, there is no standard of pronunciation universally recognised, even in the class of society from which the majority of the clergy come. We cannot

go far afield without having our ears offended by provincialisms, which never sound more uncouth than when uttered from the lectern or pulpit, and which are too apt to divert our thoughts from the message to the reader or preacher who delivers it. We often wonder how it is that in this vast exchange of human ideas and language the letter 'h' has never yet found its proper value; but the difficulty which seems to be experienced in solving this apparently easy problem may serve to illustrate the tenacity with which provincialisms cling to their respective localities and defy all attempts to establish a uniform pronunciation of the mother tongue.

"4. Another cause—of a moral rather than physical character—which impedes good reading is nervousness; a feeling which sometimes proceeds from mere shyness or *mauvaise honte*, sometimes from a painful sense of one's own deficiencies, and which, in either case, it often requires years to get over. It is not every young curate who can safely apply to himself St. Paul's saying to Timothy, 'Let no man despise thy youth;' and it may well happen that many years and much searching of heart are necessary to enable him to give due utterance to the warnings and foreshadowings of the Old Testament and the ineffable mereies of the New.

"5. Again, a very serious impediment to good reading is ignorance of the subject one is reading about. To read Shakespeare or any of our great poets or novelists well one must have thoroughly mastered, not only their language and style, but also their moral purpose and the relationships of the characters they bring on the stage in the poem or drama before us. We must realise, for instance, if we have not experienced, the foolish fondness of Lear; the heartlessness of his elder daughters; the unshaken affection of the younger, whose 'voice was ever soft, gentle, and low;' the brutal selfishness of Edmund, the avenging loyalty of Edgar—we must have imbibed almost the very genius of the author before we can throw his spirit into our reading and adopt his language as our own. And if this be the case with profane literature, much more does it apply to Holy Scripture, in which every chord of human sympathy is touched by a divine hand, every character of life painted with an unerring pencil, every disease of the soul detected and ministered to by an All-wise Physician. The story of God's everlasting purpose in the creation and redemption of our race is presented to us, as it were, in a series of tableaux, in which the final triumph of good over evil is perpetually shadowed forth, while the all-important fact of His personal Providence is illustrated by a variety of episodes, like those of Joseph, of Job, of Daniel, of Elijah, in which we seem still to recognise 'the voice of God walking in the garden in the cool of the day.' When we add to this the still more wondrous record of God's manifestation in the flesh, in the person of our Lord Jesus Christ, and our own interest in that event; how it has restored man to the image of God and made this life a school for immortality; and when also we bear in mind the power which our English version possesses of giving the utmost effect to the recital of these records of which human language is capable, it seems strange that good reading should be the exception instead of the rule, and that so little pains should be taken to cultivate so powerful an instrument of religious instruction. In old times the reading of Scripture was recognised as part of the office of preaching, and is now, as the very

term 'Scripture reader' implies, held to be a subordinate branch of that office. A well-read lesson is, indeed, a sermon in itself, and 'Scripture itself,' says Hooker, 'is not so hard but that the only reading thereof may give life unto willing hearers.' But perhaps the simplest explanation of the phenomenon that good reading is so rare an accomplishment even among the clergy, is to be found in the fact that it is not considered worth their while to aim at it. The art of oratory is far less cultivated now than in the palmy days of Greece and Rome, when public speaking monopolised that control of public opinion which it now shares with the press, and when literature, in the modern sense of the word, was wholly unknown. The benefits which we derive from the inventions and appliances of modern civilisation are not an unmixed gain. The use of note-paper and the steel pen—the tools of the penny post—has tended to cramp and spoil our handwriting, and I have no doubt that the invention of printing, while it has diffused and equalised the means of knowledge, has weakened the orator's power and diminished the necessity for his existence. I am inclined to believe that the art of reading, which is a branch of oratory, has suffered from the same cause. In olden times, before the schoolmaster was abroad, when the mass of the people were unable to read at all, and the Church Bible was chained to the desk, it was a matter of vital importance that the Scriptures should be read to the people in an earnest and impressive manner. It was their only chance of becoming acquainted with their contents and of having them impressed on their memory. In these days, however, when it is considered the duty of all, not only to hear the Scriptures, but to read, mark, learn, and inwardly digest them, it may possibly be thought superfluous to take much trouble about reading to the people what they can very well read for themselves; and thus the proverb, 'that what is everybody's business is nobody's,' may receive an unexpected fulfilment even at the lectern. I will conclude this part of the subject by pointing out some of the means by which I think our public reading might be improved. First, and foremost, the art of reading should be taught and cultivated at home while the voice is flexible, while a child can be more easily taught to recite from memory than to read from print, and before he has contracted the habits of gabbling in ordinary talk and sing-song in reading, which he is pretty sure to acquire at school, and of which it is so difficult to cure him. In former times those who had to gain their living by the use of their voice took no small pains to cultivate it. 'Quid est oratori tam necessarium,' says Ciero, 'quam vox? . . . quæ una maxime eloquentiam vel commendat, vel sustinet;' while he goes on to complain that the young men of his day could not be induced to give a fraction of the time to its cultivation which was bestowed upon it in the schools of Greece, whose tragic actors, he says, 'et annos complures sedentes declamitant, et quotidie, antequam pronuntient, vocem cubantes sensim excitant, eandemque, cum egerunt, sedentes ab acutissimo sono usque ad gravissimum sonum recipiunt, et quasi quodammodo colligunt.' In the next place I would recommend the study of good models, yet with the proviso that they be studied, not for the purpose of catching their tone and manner, but for the purpose of learning the difference between good reading and bad. In my Oxford days men used to attend

service at St. Mary's, in order to hear the Lessons read by John Henry Newman, and a treat it certainly was. With a voice neither rich nor powerful, but penetrating and plaintive, and modulated with the skill of a consummate musician, he brought out the tones of Scripture with an unerring flow of rhythm which almost rose to melody, and which filled the soul of the hearer with deeper sympathy with the pious resignation of Job, and with loftier aspirations in unison with the sublime utterances of Isaiah.

"Such, at least, was the impression which Mr. Newman left on my mind of his power as a reader; but, like other great masters, he had his school of imitators, who, in trying to copy him, acquired only the mannerism without the genius, and were only laughed at for their pains. A man's style of reading, therefore, should be the result of his natural powers, duly cultivated, but not formed upon an ideal model, or it will lack the quality of truth and simplicity which alone can give it due effect. Whether the practice of intoning, now so much in vogue, is conducive to good reading, is a point which ought to be well considered by young clergymen before they adopt a fashion which they may find themselves unable to throw off so easily as they can put it on. A man may intend only to intone the prayers; but by degrees the habit masters him, and his congregation discovers, if he does not, that he is intoning the Lessons, which is intolerable. I will only add that good reading, like every other good gift, confers a double blessing, on the giver as well as on the receiver. There is no surer way of impressing the truths of Scripture on one's own mind than by reading them aloud to others. In the very act of doing so, passages often strike us with a force which we have never felt before; and thus, while striving to edify others, we gain fresh spiritual strength or comfort for ourselves. So much on the subject of reading.

"With regard to preaching, a layman in venturing to give his advice must bear in mind that, though he may speak with the truthfulness and simplicity of a Gil Blas, he may have among his hearers an Archbishop of Granada, and must be prepared for a moral, if not a physical, ejection from the room. 'Judge not the preacher, for he is thy judge,' is one of those counsels of perfection which few, it is to be feared, attain to, and it is only with the view of making it more attainable by ordinary people that I would dare to make any remarks upon preaching which might appear to savour of criticism. Dean Swift, in his letter to a young clergyman, advised him to get 'some intimate and judicious friend to be his constant hearer, and allow him with the utmost freedom to give him notice of whatever he finds amiss either in his voice or gesture;' but I observe that the Dean does not extend this freedom of criticism to the matter as well as to the delivery of the sermon, and I therefore conclude that he knew that this would be an ordeal too severe for human nature to bear. I cannot help thinking, however, that the want of some such purifying process in the education of a young preacher is a serious loss to him. Consider the circumstances of his position. From the time he takes holy orders, at the age of twenty-four or twenty-five, till the time he takes his seat as a bishop in the House of Lords, he is never under the fire of contradiction, except at a Church Congress, or a Diocesan Conference, or possibly at home. He may say what he pleases in the pulpit without fear of encountering that hostile

criticism which awaits every other public speaker, whether in Parliament or at the Bar. Hence he is sometimes tempted, like other privileged persons, to express opinions which his more experienced hearers know to be wrong, but which they are not at liberty to challenge. He may palpably misinterpret or misapply texts of Scripture—as probably most of us could testify—or he may introduce political or scientific topics in terms which at once plunge his hearers into the caldron of the Eastern Question or the mazes of the Darwinian theory. In the meantime, the members of his congregation whom he has thus unwittingly offended have nothing to do but either nurse their wrath for an explosion as soon as they get out of church, or, what is better, endeavour to learn that lesson of patience which George Herbert prescribes as a sovereign remedy for sermons without sense. But if the clergy, from this point of view, may be considered the spoilt children of the learned professions, it must be confessed, on the other hand, that they rarely abuse their privilege, and that they are more liable to err from excessive reticence than from the opposite failing to which I have referred. At the same time it might do no harm if the bishops sometimes reminded the younger clergy in their charges that they are a privileged class; that their exemption from criticism in respect of their pulpit oratory is a source of temptation against which it behoves them to watch, and that as it is in the highest degree indecorous in a layman to indulge in that habit of thinking aloud by which congregations are sometimes scandalised, so it is their duty not to give occasion to such a scandal by using language in the pulpit calculated to provoke it. It may savour of presumption for one who has had no experience in the composition of sermons to lecture an assembly of preachers on such a subject; and, indeed, there is probably nothing new to be said about it; but I will endeavour to state some of the chief points which appear to me to deserve the consideration of young preachers:—

"1. The object of a preacher should be to rivet the attention of his hearers, to prevent them from going to sleep or thinking of other matters, and to impress some moral or doctrinal truth on their minds. To effect this, his manner must be impressive, serious, and earnest; it must carry with it the evidence of its own sincerity, and must proceed out of the fulness of his heart. The secret of good preaching must be learnt, if I am not mistaken, on the knees. It is only when a man has probed the wounds of his own moral nature and found the remedy for them by meditation and prayer that he will be able to minister to the spiritual diseases of others: to 'read to them their thoughts,' as has been said by a great master of the art, 'and comfort them by the very reading; to tell them what they know about themselves, and what they do not know; and make them feel that there is a higher life than this daily one, and a brighter world than that they see.'

"2. In preaching to a mixed congregation a clergyman should use homely language, and not attempt a style above the capacity of his hearers. In the words of a great master of English, 'a divine has nothing to say to the wisest congregation of any parish in this kingdom which he may not express in a manner to be understood by the meanest among them.' In confirmation of this I will mention an anecdote which I heard the other day of Archbishop Whately—that he made a point of submitting

the proofs of any work which he proposed to publish to one of his daughters, in order to ascertain whether its meaning was perfectly intelligible, and whether it was possible to express it in clearer language. I am not saying that it is wrong to address a learned audience in more scientific language than would be suitable to a country congregation; but I have no doubt that even the magnificent university sermons of the late Dr. Mozley could be translated into language which would make them intelligible to the humblest audience; and I think it would be a good exercise for any young clergyman to try the experiment.

"3. The parochial clergy may be described as the 'general practitioners' of their order. They bear the same relation and about the same proportion to the clerical profession that the country doctors do to the pure surgeons and the physicians in the sister art of medicine. It follows that though there may be a large amount of general ability among them, yet few may possess the peculiar qualities which can enable them to excel as preachers. The weekly sermon is an operation requiring considerable skill and experience; and with the care and worry of a large parish, few men can find time for sufficient study and meditation to keep them up to the mark in that special branch of their calling. 'A preacher,' says Bishop Bull, 'must have knowledge, not only to spend, but to keep; not like those that live from hand to mouth, or whose stock of knowledge is quickly spent in a few sermons, but he must have something still reserved and laid up in store.' A man must either keep sinking his well deeper, or pouring into it fresh streams of knowledge, or he will soon find himself pumped dry, as a young clergyman not long ago told me was the case with himself while he recounted the hindrances to study which had beset him while a curate. It is not my business to decide between the respective claims of public worship and preaching, but I would put it to those whom it concerns whether the frequent services which occupy so much of a clergyman's time in our large towns are not responsible for a good deal of the inferior preaching which prevails in those places. If no better remedy can be found for this, I would suggest that clergymen should be given more frequent opportunities of exchanging pulpits, so that they might devote to the preparation of one sermon the time they usually bestow upon two. I would also suggest the expediency of establishing an order of preachers, to be appointed by the bishop, but not limited to particular dioceses, in order that the great mass of churchgoers may have the benefit of an occasional visit from some eminent preacher who can present old truths in a new light, and perhaps awaken consciences which had slept under the drowsy influence of too unvaried a strain.

"4. I would strongly recommend young clergymen to keep as closely as possible to the subject of their text, and develop its meaning, and endeavour to throw light upon it. A layman is apt to go away disappointed if he finds that the text was only selected as a peg whereon to hang a discourse upon something quite different from the doctrine or practice it was intended to enforce. I will give an example of what I mean. Once upon a time—I will not say where—I was attending the service in one of our cathedrals. The preacher chose for his text part of the epistle for the day, taken from the third chapter of the Epistle to the Galatians: 'If there had

been a law given which could have given life, verily righteousness should have been by the law,' and the following verse. Now this was a text, as I think every one will admit, calculated to whet a hungry layman's appetite and to raise his expectation to a considerable pitch. It is undoubtedly a very suggestive as well as comprehensive text, embracing, as it does, the whole of the relations between the old dispensation and the new. But I doubt if it ever occurred to St. Paul that the chief use which a preacher would one day make of this passage would be to show how wonderfully appropriate was the position which the Epistles held in the English Prayer-Book; but this was literally all that I was able, with the utmost attention, to gather from that sermon, and I need not say that I went away feeling as empty as I came. I would also warn them against the too-common mistake of perpetually harping upon some favourite doctrine and importing it needlessly into almost every sermon. The constant attempt to enforce particular doctrines, especially of a speculative or controversial character, is apt to set the mind working in the opposite direction, and sometimes produces the contrary effect to that contemplated by the preacher. A remarkable instance of this is mentioned by Robert Hall. 'An excellent man,' he says, 'was so impressed with the doctrine of the Divinity of Christ that he made it the constant topic of his ministry. Every sermon he preached was crowded with proofs or answers to objections relating to this important topic, and the result was that most of his hearers became Arians and Socinians.'

"5. And lastly, I would recommend all clergymen to cultivate the habit of speaking instead of reading their sermons. I am not advocating what is called extempore preaching, because I cannot believe that any sermon can require less preparation than an after-dinner speech; and that, as some of us know by experience, requires enough to spoil a good dinner. But a preacher cannot keep his eyes constantly fixed upon his book, or only raised from it at intervals, without losing that hold on his audience which is only secured when eye, tongue, hand alike appeal to our hopes and fears, and 'enforce attention like sweet harmony.' One has only to imagine how an advocate would fare with a jury if he were to read a written defence on behalf of his client, however cleverly prepared, in the presence of a rival who used all the arts of a speaker to engage their sympathy, in order to appreciate the difference between the two styles of address. 'Verba enim neminem movent, nisi eum qui ejusdem linguæ societate conjunctus est; sententiæque sæpe acutæ non acutorum hominum sensus prætervolant. Actio, quæ præ se motum animi fert, omnes movet, iisdem enim omnium animi moribus concitantur, et eos iisdem notis et in aliis agnoscunt, et in se ipsi indicant' (Cic., De Or.). I fear, however, that our pulpits themselves have something to answer for in this matter, and that no great improvement in pulpit oratory is likely to occur till they are altered. I will not go so far as to say what I once heard an American preacher say, that 'pulpits were the invention of the devil;' but the fact thus roughly expressed is that to be cabined, cribbed, confined in a wooden or stone box a few feet above the ground, with a brass bookstand in front, and a pair of candlesticks on each side, is not the most favourable position for giving that full expression to the impulses of the soul which the attitude

of a preacher towards his hearers requires. For delivering a set of lectures on some theological dogma or even for a bare exposition of Scripture, a pulpit, or even a chair, may suffice; but when speaking to the souls of men it seems to me that the whole person of the preacher should be visible to his congregation, or the effect must be that of a bust speaking rather than a full-length figure. A clergyman told me the other day that the pulpit in his church being under repair, they rigged up a platform on the top of the pews, and that he found it a far more comfortable position for preaching. But I have trespassed upon your attention too long, though the subject is one which is worthy of far ampler treatment. I can only plead, with the Roman orator, 'Hæc edidi, non ut volui, sed ut potui, et ut me temporis angustiæ coegerunt.'

"On the motion of the Rev. Dr. Nolan, a vote of thanks was unanimously accorded to Mr. Walter for his admirable lecture.

"Mr. Walter having briefly acknowledged the compliment, the proceedings closed with a vote of thanks to the Chairman."

So, too, the Earl of Carnarvon, at a recent Church Conference, speaking generally on the subject of preaching, said at the close of his address—

"Preaching in the early ages was not confined to the clergy. Up to the tenth century, the monks, who did the most effective preaching, were not in orders, and within the last few years lay readers had very wisely been revived. In London, said the noble earl, and other large towns, there has been an improvement of late years, and vast audiences are now gathered together to hang on the lips of an eloquent preacher, where, till recently, there was a sleepy service and congregation. I will venture to indicate some few amongst many points to which I think attention may not unfitly be devoted. He who is master of the art need not fear a comparison with the best of extempore preachers. Melville always read his sermons, yet so as to attract an overflowing congregation. I recommend the adoption at times of the use of printed sermons, of which English theology possesses splendid and noble compositions, wasted now to all but the student. Speaking of extemporaneous preaching, and quoting authorities for and against it, the noble earl said that extemporaneous preaching did not save labour, for it required, if well done, more thought and preparation than a written sermon. Whitfield prepared his discourses, Simeon used to write his out half-a-dozen times, and thus could deliver them with perfect ease and animation. Lord Carnarvon suggested the appointment of a certain number of selected preachers qualified by study to preach. Roman Catholics, Wesleyans, and Lutherans adopted such a system. The Conference passed a vote of thanks to his lordship for his paper, and a resolution in favour of the views he had expounded."

SUPPLEMENT TO LECTURE XXII.

AS illustrations of modern pulpit oratory, well adapted from their glowing and poetical language, striking imagery, and general rhetorical character, to serve as selections for the practice of the young clergyman or theological student in sacred elocution, I give, as a supplement to my preceding Lecture, a few passages from sermons preached by some of our most eminent modern divines, whose fame as pulpit orators has reached beyond the confines of the Churches to which they respectively belong. In giving the following as illustrations well adapted for the practice of the student in clerical elocution, my chief aim has been to present him with passages which, from their impassioned or emotional character, call into exercise the highest powers of a well-cultivated voice, and bring into practical use all those principles which in their right application constitute the effective preacher.

With the following words, Canon Liddon concluded a brilliant discourse, at St. Paul's Cathedral, on the martyrdom of St. Stephen:—

"My brethren, this habit of thinking that you would do a great deal of good if you were something else than what you are, is fatal to your doing what you might do where you are. As a rule, men who do little in a lower position would do less in a higher. The man who, wasting the one talent, made the one talent the excuse, would have wasted the five. A life which is spent in dreaming of what might be under other circumstances is lost to acting for the best under the present circumstances. If Stephen had said, 'If I were only in the place of Peter, I would dispute with the Hellenists; I would address the Sandhedrim; I would die, if need be, as a martyr for Christ,' he never would have done any one of these things. He did what he could, where, and being what, he was. His real greatness was altogether independent of his position. * * * *

"Men have asked why Christmas Day, of all the days in the year, should be followed by the festival of the first Christian martyr,—the birthday of the world's true King by the anniversary of a tragedy. The answer is, surely, not far to seek, at least for any practical Christian. Yesterday proclaimed a great Christian truth; to-day points the moral. Brethren, the incarnation of the Son of God is not a speculation of the understanding: it is a fact in history which has lessons for the heart. It is, incomparably, the greatest fact in the history of our race; and, as such,

it carries with it—it imposes in the sphere of duty—corresponding moral consequences. If the Everlasting and the Almighty laid aside His glory to enter into conditions of time, and to robe Himself in our frail human nature, that He might, by His atoning death and by His gift of a new nature through communion with Himself, recover us to God, surely it is no exaggeration to say, in familiar words, that—

> "'Were the whole realm of nature mine,
> That were an offering far too small:
> Love so amazing, so divine,
> Demands my soul, my life, my all.'

And Stephen, shedding his blood thus cheerfully and joyfully for the Master who had redeemed him, shows what faith in an incarnate and crucified God should ever mean for Christians. 'If He has done so much for me, what can I possibly do for Him?'—that should be the keynote of a Christian life. He may ask little or much; He may demand heroic sacrifices, or He may ask only for punctual attention to daily and prosaic duty; but this is certain—that He has a right to make any demand He wills; and it should be a point of honour with every Christian to satisfy Him. It is this simple self-surrender in a spirit of love to God, and for the souls of men, which makes life strong and noble, as was the life of St. Stephen. It is this self-surrender which makes death, whenever or wherever it may come, a falling asleep in Christ.

"Pray we, brethren, the Divine Child, born as at this time for us, that we, being regenerate and made His brethren, and our Father's children by adoption and grace, may daily be renewed by His Holy Spirit, so that for us, as for St. Stephen and for Stephen's greater pupil, to live may be Christ, and to die our gain."

The following noble passages occur in one of Canon Liddon's discourses, preached at St. Mary's, Oxford, in 1877:—

"How did the Gospel look when placed in juxtaposition with the popular sentiment of the greatness of Rome? If it had yet been heard of in the upper circles of the imperial city, how did men think of it? What did they say of it? Was it not relatively to everything in the great capital, as far as the natural senses and judgment of man could pierce, poor and insignificant? The best informed, who deigned, now and then, to bestow a thought upon the morbid fancies of the Eastern world, could have distinguished in it only a rebellious off-shoot from the most anti-social and detested religion in the empire; it was itself an 'exitiabilis superstitio,' and had about it a touch of inconsequence and absurdity from which Judaism was free." . . . "If Christianity meant to propagate itself, where was its organization? How could the government of a few unnoticed congregations enter into any sort of rivalry with the mighty system of the imperial rule? To what could it point in the way of literature, at least so far as the literary public knew? How could it compete with the genius of poets and historians who had the ear of the world? What was the capacity of its leading men, at least in public estimation, when set side

by side with the accomplished statesmen who had erected and who still from time to time ruled the empire? Well might it have seemed that Rome, the centre of imperial life, must bring the infant Church to bay; Rome must teach it to measure itself by other standards than any which could be supplied by a remote Asiatic province. Rome must overawe by the magnificence of its collective splendours the pretensions of any system or teaching, coming forth from some obscure corner of the empire on a mission to illuminate and to change the world." . . . "St. Paul was well aware of the insignificance of the Gospel, and of the insignificance of the Church, when measured by ordinary human standards. This very insignificance is power. It was his own observation that 'not many wise men after the flesh, not many mighty, not many noble,' are called to take their places in the kingdom of the Redemption. But then, in his estimate of the relative value of the seen and the unseen, of the Divine and the human, of nature and of grace, this very insignificance is power: 'God hath chosen the foolish things of the world to confound the wise; and God hath chosen the weak things of the world to confound the things which are mighty; and the base things of the world, and things which are despised, hath God chosen, yea, and things which are not, to bring to nought things that are: that no flesh should glory in His presence.' There was nothing in the glories of Rome to arrest the exclamation, 'I am not ashamed of the Gospel of Christ!'"

Preaching at the Chapel Royal, Whitehall, on the text: "The people gathered themselves unto Aaron, and said unto him, Up! make us gods which shall go before us: for as for this Moses—the man that brought us up out of the land of Egypt—we wot not what is become of him" (Exod. xxxii. 1), the Bishop of Peterborough, the eloquent Dr. Magee, said—

"Yes, there are not wanting signs in the world—there are not wanting signs in our own country, although they are not yet so loud or so noisy as to compel the attention of all men—there are not wanting signs that a godless nation, or a degraded and a debased one, has to dread at last that cleansing fire and sword that are the avenging judgments of God upon the nation that has cast off His faith and that has denied His law.

"And so, brethren, we learn, surely, from this story of sacred history long ago that there is, in the midst of us, still the same justice of Divine providence. We learn—and all human history has been teaching us from that day to this—that this terrible drama re-enacts itself with infallible certainty in each of its acts,—that, when the nation begins by casting off its faith and ceasing to believe in the invisible, it degrades itself to the sensuous worship and enjoyment of the visible, and that then there is no check for all those underground fires and forces which threaten even to work their way up and to destroy society,—that there is no check for this but brute force; and then the question is woe for the weakest and well for the strongest. And so ever does the false faith lead to the foul life, and ever is the foul life cleansed by the terrible judgments of God.

"My brethren, in these days when men, in the name of free thought, defy

authority, and in the name of philosophy reject the older philosophy, and the deeper and the truer teachings that they can find in their Bibles—in these days when we priests and prophets are invited, not in wrath at men's sins, but in very feebleness and helplessness, to let fall the tables of the law and see them broken at our feet,—in these days when the cry is still, 'As for these stories of the divine law, and as for this story of a divine and incarnate Teacher and Mediator, we wist not what has become of these: give these up and go with us, and we will give you of these ornaments, and you shall make gods for us, and we shall go together to the banquet that life sets before us,'—in these days, more than ever, is needed a heart wakeful to listen to the utterances from the mount where, invisible yet surely, there is enthroned the Giver of all law—the Teacher of all truth. May we, each one of us, lay to heart the lessons that are taught us in this inspired story of how God dealt with the nation of old in the way of teaching and of judgment, for all these things happened to them for examples. May God give us grace to shun the sin of national idolatry, and so may He preserve us from the suffering of national judgment."

The same distinguished speaker—Dr. Magee, when Rector of Enniskillen—thus concluded a lecture on "Scepticism," delivered before the Young Men's Christian Association in Dublin in 1863 :—

"Be sure of this, that no part of your belief is really yours, save that by which you live—that which has wrought itself into all your life, and struck its roots into all your being. . . Live your faith; live it until you feel it is your life; live it so that all men may see how it is your life. So shall you not only learn evidences, but *be* evidences; so shall you oppose to the doubt of unbelief, from within and from without, the one perpetual miracle of the Church of Christ, the spiritual resurrection and ascension of the soul; so shall you establish the one unanswerable, all-convincing proof of a supernatural religion, the presence of supernatural grace. I cannot but hope and believe that this will be the good that God purposes to give to His church by this trial through which He calls her now to pass. The fires of unbelief, like those of martyrdom, purify the Church. The storm that sweeps the *dead* wood from the forest, roots deeper the *living* trees; and ever, as it strains and tosses them to and fro, sends the life-giving sap through all their branches. And though, as the tempest rages at its highest, we start and tremble as we see some mighty branch 'snap in the rushing of the river-rain;' yet when

> "'The storm, its burst of passion spent,
> Moaning and calling out of other lands,
> Has left the ravaged woodland yet once more
> To peace'—

as we see how the 'forest of our Carmel' still stands, though storm-swept, yet not overthrown, its stately forest-trees still beautiful and strong, deep rooted in the soil, and, beneath their shade, the forest flowers, the humble, hidden forms of grace and beauty which they shade, lifting up their heads again to drink the light and glisten with the dews of heaven; aye, and as we see how, ever from the roots of many a broken stem, not dead though

wounded nigh to death, there spring the young fresh shoots of a new and vigorous life; we shall see that even the storm and the tempest may be God's messengers, and that 'He holdeth still the winds in the hollow of His hand.'"

Dr. Trench (now Archbishop of Dublin) famous for the elegance of his diction, as well as for the extent of his learning, said, when preaching before the University of Cambridge:—

"Nor may we suppose that darkness, spiritual darkness at least, is a mere absence of light. It is in itself an evil power and presence in the soul. There is and there can be no vacuum in the heart of man. What the truth does not fill, lies will fill. Who does not obey the one, must obey the other. They are Satan's slaves who will not be Christ's freemen, and, in one shape or another, they must do his work and receive his wages. It was boldly said by one of old, 'All the way to heaven is heaven,' perhaps over-boldly said by one who forgot, for a moment, what life has of burden and toil even for the faithful man. And yet these words *have* their truth, and being true they are true also in their converse. And if all the way to heaven *is* heaven, God blessing even now with infinite blessings His servants who walk in that way, so too, which is the same truth on its sadder and sterner side, all the way to hell *is* hell.

"'Vestibulum ante ipsum primisque in faucibus Orci
Luctus et ultrices posuere cubilia Curæ
Pallentesque habitant Morbi, *tristisque senectus.*'

"In that '*forlorn*' old age how powerfully does the great religious poet of Rome put the last terrible touch to his picture, in that single epithet summing up all—the life which is life no longer, the *vita non vitalis*, in which all the springs of joy are dried up, in which the man has overlived himself, his joys (and what, perhaps, is sadder still), even his sorrows;—the life, it may be, which, in its outward desolation and abandonment, without honour, without love, is only too faithful an index of that which is within;—the life from which all the grace and ornament of life has departed, till he that bears it is now weary of it, and desires only to creep by obscure and narrow passages to his grave!

"Be it ours, brethren, to make this glorious promise, 'He that followeth Me shall not walk in darkness, but shall have the light of life,' our own. For to have the light of life, what is it? It is to be in fellowship with Him who is at once the Light and the Life of men, and in this fellowship to become more and more a child of light for whom 'the darkness is now past'—the darkness of a selfish, a proud, an unholy heart—and for whom the 'true light' now shineth. That light thou mayest make, if thou wilt, more and more thine own, mayest clothe thyself with it, till it be to thee an 'armour of light,' at once a 'sun and a shield,' a glory and a defence. Arrayed in this thou mayest pass unharmed through all the temptations of this world till thou, being brought at length into a 'meetness for the inheritance of the saints in light,' shalt stand within the gates of that heavenly city which 'needeth neither sun nor moon,' for the 'glory of the Lord doth lighten it, and the Lamb is the light thereof.'"

Dr. Trench delivered also this forcible passage at the close of a sermon on the Atonement:—

"Will any faith which is short of this faith satisfy the deepest needs and cravings of your souls? You may struggle against it with your understandings (though I think very needlessly, for it seems to me to approve itself to the reason and the conscience quite as much as to demand acceptance of our faith), but you will crave it in your inmost spirits. There are times when, perhaps, nothing short of this will save you from a hopeless despair. Let me imagine, for example, one, who with many capacities for a nobler and purer life, and many calls thereunto, has yet suffered himself to be entangled in 'youthful lusts,' has stained himself with these, and then after a while awakens, or rather is awakened, by the good Spirit of God, to ask himself, What have I done? How fares it with him at the retrospect then, when he is made to possess (oh fearful possession!) the sins of his youth? Like a stricken deer—though none but himself may be conscious of his wound, he wanders away from his fellows; or, if with them, he is alone amongst them; for he is brooding still and ever upon the awful mystery of evil which he now too nearly knows. And now too all purity—the fearful innocence of children, the holy love of sister and of mother, and the love which he had once dreamed of as better than these, with all which is supremely fair in nature or in art, comes to him with a shock of pain, is fraught with an infinite sadness: for it wakens up in him by contrast a livelier sense of what he is, and what, as it seems, he must be for ever—it reminds him of a paradise for ever lost, the angel of God's anger guarding with a fiery sword its entrance against him. He tries, by a thousand devices, to still, or at least to deaden, the undying pain of his spirit. What is this word 'sin' that it should torment him so? He will tear away the conscience of it—this poisonous shirt of Nessus, eating into his soul—which, in a heedless moment, he has put on. But no, he can tear away his own flesh, but he cannot tear away that. Go where he may, he still carries with him the barbed shaft which has pierced him—

"'haeret lateri letalis arundo'—

the arrow which drinks up his spirit. There is no sovereign dittany that will cause it to drop from his side—none, that is, which grows on earth; but there is which grows in Heaven—and in the Church of Christ, the heavenly enclosure here. And you too, if such a one be among us, may find your peace; you will find it when you learn to look by faith on Him, 'the Lamb of God that taketh away the sin of the world.' You will carry, it may be, the scars of those wounds which you have inflicted upon yourself, to your grave, but the wounds themselves He can heal, and heal them altogether. He can give you back 'the years which the canker-worm hath eaten,' the peace which your sin had chased away, and as it seemed to you for ever. 'Purge me with hyssop, and I shall be clean—wash me, and I shall be whiter than snow;'—this will be then your prayer; and this your prayer shall be fulfilled. 'The blood of sprinkling' will purge, and you will feel yourself clean. Your sin will no longer be yourself. You will be able to look at it as separated from you, as laid

upon another, upon One so strong that He did, but for a moment, stagger under the weight of a world's sin, and then so bore, that bearing He has borne it away for ever."

The following is the eloquent peroration of a sermon on "The Spiritual Benefits of Retrospection," preached from Deuteronomy iv. 9, by the Rev. Chancellor Tisdall, D.D., in Christ Church Cathedral, Dublin, and reported in "The Church of England Pulpit and Ecclesiastical Review"—"Lest thou forget the things which thine eyes have seen:"—

"If those so addressed could refer their children to the past for lessons of spiritual wisdom, they who are living under the 'new and better covenant' cannot fail to find counsels, in the retrospect of their experience, to impress upon youthful minds. Of many things 'which their eyes have seen' may they speak, by way of admonition, upon the one hand, and of encouragement, upon the other. They may tell how they have seen evidences, that the fond hopes of religious parents can be blighted by the ungodliness of children, how they have seen health shattered by intemperance, brilliant prospects clouded by yielding to the allurements of a world at enmity with God! They may tell how they have witnessed exemplifications of the truth of those words quoted by an inspired Christian teacher from a heathen author, 'Evil communications corrupt good manners;' how from one stage to another of the downward course the infatuated victims of excess have gone, until they rivalled in vice the most abandoned of their associates. Or they may turn from painful to pleasurable reminiscences. They may tell of instances of the beneficial results of 'the nurture and admonition' in which children were brought up to live for Christ. They may speak of homes lightened by the joy imparted to souls influenced by the grace of God. They may speak, too, of what 'their eyes have seen' in chambers of sickness, when the 'time of departure was at hand;' when proof was given, amidst the acute sufferings which often attend the approach of dissolution, that the departing felt 'the Eternal God' to be indeed a 'refuge,' and that 'underneath' feeble, prostrate, sinking humanity were outstretched 'the everlasting arms;' that 'no evil was apprehended in the valley of the shadow of death,' because 'the rod and the staff' of superhuman help were present to 'comfort.' They may tell how in no doubtful death, but in one of well-grounded hope of a glorious resurrection, the servant of Christ 'fell asleep' in Him; how, as the 'outward' man lay perishing the 'inward' was 'renewed;' how, in the solemn moments of nature's weakness, there was absence of fear; how the stern necessity of dying was not regarded as such, but accepted with thankfulness; how the enemy was considered to be doing the work of a friend, 'delivering out of the miseries of a sinful world,' consigning to a state of security the soul, to remain in the safe keeping of Him who shall yet enshrine those of all the faithful in bodies fashioned like unto His own, 'according to the mighty working whereby He is able to subdue all things unto Himself!' Turn, then, for instruction to the *past*, to the dealings of the All-wise with the Church, and

with yourselves as her members, and teach your descendants to make a like practical use of what may be gathered from the retrospect. The richest heritage to which they can succeed, after you have been laid in the grave, is the memory of your consistency, of your readiness to labour in the cause of Him, who is 'made unto all' who truly believe upon Him 'wisdom and righteousness and sanctification and redemption.' See that, whether or not you have the ability to leave them earthly treasure, you bequeath them an example of the influence upon your lives of that faith which 'purifies the heart, overcomes the world, and works by love.' Teach them, by precept and example, to live mindful of their Baptismal vows, and then, good reason indeed will they have to think and to speak of you with reverence, and even with commendable pride—the pride thus finely described in the lines of a Christian poet—

> "'My boast is not that I deduce my birth
> From loins enthroned, the rulers of the earth,
> But higher far my proud pretensions rise,
> The son of parents—passed into the skies.'"

When preaching at a "Harvest Thanksgiving Festival," the same preacher thus spoke of Christian gratitude—

"While, by a thankful use of 'the means of grace,' the character essential to the enjoyment of heavenly felicity is formed, it is experienced that *present* rewards attend the exercise of this spirit of thankfulness. There is a happiness associated with the exertion of those powers which a grateful sense of the divine mercies brings into action. There is 'the answer of a good conscience toward God.' There are foretastes, in the pleasure of being empowered to please Him, of that joy which grateful natures shall hereafter experience when there shall be poured out upon them in a measure in which they could not be capable of receiving it in the present life, 'the spirit of praise.' It may well be believed that, when a condition of imperfection shall have been exchanged for one in which no trace of it shall remain, the sense of thankfulness shall become intensified, that as the 'children of light' survey the ineffable splendours of their portion, and think of the unassailable security of the inheritance which they have reached, they shall be conscious of an ever-growing love towards Him for the sake of whose merits they were accounted worthy to enter upon it—that they shall ever deepen in gratitude to Him 'who, for the joy that was set before Him, endured the cross, despising the shame;' that as their cup of bliss overflows, they shall feel that it *is* theirs, because there was mingled for Him a cup of such anguish that He prayed that 'if it were possible, it might pass from Him;' that their crowns are radiant, because upon His sacred brow there was placed, in derision, one 'platted of thorns,' that they are partakers of endless felicity, because, as the 'Captain' of their 'salvation,' He, that 'many sons' might be 'brought to glory,' was 'made perfect' 'through sufferings.'"—Extracted from vol. viii., No. 204, of *The Church of England Pulpit and Ecclesiastical Review.*

LECTURE XXIII.

Public Speaking as regards the professional duties of the Barrister or Advocate—Addressing Juries—Common Juries and Special Juries—Addressing the Court—Arguing *in Banco*—Suggestions in reference to the Preparation of Legal Arguments—The Senate—Speaking in Parliament—Business Speeches—Orations—Mr. Gladstone's Opinions on the Training best adapted to form good Speakers—Opening Speech on a Motion of Importance—The Debate—The Reply—Speeches at Elections—Open-air Speaking generally—Injurious Effects often felt by Untrained Speakers—How to Speak in the Open-Air audibly, distinctly, and with comparative personal ease and comfort.

IN this Lecture my chief object will be to offer a few brief suggestions to students who intend to make the Bar their future profession, though I hope to touch on a few other topics. In the Pulpit of the Church of England there is no absolute necessity for a man being skilled at all in the art of *extempore* speaking. He may write his sermon out at full length, and if an able and powerful discourse as regards its composition, and read effectually by one who has well studied and practised the art of reading aloud, a sufficiently powerful effect will be produced. But it is very different at the Bar. Here a man must, unless it is his intention to confine himself to what is called "chamber practice," know something of the art of *extempore* speaking. A speech carefully written out and read by an advocate would no more be tolerated in any of our courts of justice than it would be in a member in the Senate. The only extraneous aid the barrister can have recourse to in the course of his address to the court or jury consists in the instructions contained in his brief, the notes he may have made, and the suggestions or reminders that may from time to time be tendered him by the other counsel who are associated with him in the cause. The facility of *extempore* speech is therefore one of the greatest advantages an advocate can possess.

I will assume, then, that the student has, by carrying out some of the suggestions I have already given in preceding Lectures, or by other means, acquired some skill in the art of clothing his thoughts in language on the spur of the moment, and has also gained some little confidence and self-possession by practising at debating societies or other places, where he could find an opportunity, by occasionally speaking. And

here at the outset let me say a word by way of warning. Debating societies are all very well in their way for the purposes I have alluded to; but the style of language, and the manner of delivery, which one too commonly meets with at debating societies, would only be laughed at at the bar, and expose the young advocate to ridicule. Before I received my present appointment here, and devoted myself exclusively to my present vocation as a Lecturer and Teacher of the Art of Public Reading and Speaking, I followed the profession of the Bar, and went on circuit and sessions for several years, and carefully noted all I saw and heard in Westminster Hall as well as at assizes in the country; and certainly the experience I thus gained, enables me to say that the first aim of the young barrister should be to study to make his language clear, simple, and pure, and his manner earnest and impressive. Anything like grandiloquence, declamation, poetical flights, and rhetorical appeals, should, as a general rule, be most strictly avoided. The modern taste and general tone of thought and feeling in our English courts of justice are utterly opposed to all useless, declamatory froth, and mere rhetorical display. It is only on very rare occasions that the circumstances of a case afford any just ground for what would be termed any of the higher flights of eloquence. Perspicuity of language and earnestness of manner are in ninety-nine cases out of a hundred the chief requisite in an advocate's address. Remember there is scarcely any, if any, branch of public speaking in which so complete a negation of all apparent mere self-display is so imperatively required as at the English bar. The advocate speaks not for himself, but for the client whom he represents, and his object is, or should be, in his speech to promote to the very utmost of his power, consistently with the general principles of morality, the advantage of his client; and the interests of his client are served only by what will persuade the jury or convince the court.

A very little experience in attending the Nisi Prius and Criminal Courts in London and the provinces, will show you how much common juries differ in character from each other. A skilled advocate is usually a tolerably good physiognomist, and so accustomed to read character in a great degree from the expression of the countenance. The superior mind will in general control or influence the inferior, and your aim as an advocate must be to persuade at all events the former. How can you, then, best discover the superior minds amongst the jury who will have to give their verdict for or against your client? As I have said already, the characteristic expression which nature stamps upon the countenance is, in general, a pretty sure index to the mental qualities within; but do not judge by the first glance you take at the twelve men on whom the verdict of the case depends. Watch them closely during the progress of the cause—see how they note, or are affected by, the examination or cross-examination of the various witnesses. If they desire any questions to be put to the witnesses, mark who are the jurymen who do so, and the relevancy or irrelevancy of such questions. All these hints will aid you in finding out who are the intelligent and who are the stupid, who are the obstinate and who most easily impressed, who are calm and patient,

and who hasty, impetuous, or prejudiced. Finding as far as possible what are the mental characteristics of the persons whom you have to address, your aim must be so to frame your speech that not merely the intelligent and patient, but all, may be in the end persuaded or convinced of the truth and justice of your client's case.

In addressing common juries, especially on circuit and at country sessions, I feel assured that the mistake is often committed by young and inexperienced advocates of using a style of language above that of the ordinary use or comprehension of the persons whom they address. If I may use the metaphor, he fails to hit because he shoots over their heads. The language the advocate should study to employ on all such occasions should be marked, as much as possible, by simplicity and purity, and the more he eschews in his speech long or high-sounding words, of Latin derivation, and uses instead, wherever possible, synonyms of Anglo-Saxon origin, the more readily will his uncultivated hearers follow him in his address and be able to comprehend his meaning. It requires but little practice and experience in our courts to see if a jury understand you. I think I may say you will very soon intuitively *feel* whether they do so or not. There is a certain look of intelligence and attention, even on the face of the most obtuse, that tells us whether the words we utter are conveying definite ideas to the minds that we address, or whether they are sounds, and sounds only, which awaken no interest or sympathy. If possible, make yourself understood by all, by the most stupid as well as the most intelligent of the twelve men in the box before you; secure and retain their attention as far as you can while you are laying all you have to say before them, and endeavour to close your address before signs of weariness and impatience show that their powers of attention are nearly exhausted.

With all popular audiences, but more especially with common juries in London and the provinces, *manner*, I am certain, goes a great way; argument in such cases will often be comparatively wasted, but never manner. An appearance of confidence in your client's case, an air of good temper, thorough command over yourself in all emergencies, and unexpected turns the case may take, are half the battle with such classes of hearers. The *facts* in support of your client's case presented in the strongest and most favourable light, plenty of illustrations, and, when fitting, enlivened by wit, humour, or anecdote, all form powerful weapons in dealing with a common jury in civil or in criminal courts.

With a special jury it is different; and both matter and manner must be adapted to hearers of a superior class of life, wider experience, and higher education, and all that I can say may be summed up in a very few words. Deal with them as you would with any number of gentlemen in the same position of life with yourself. A certain amount of deference in manner with an audience of a superior class is always, I think, judicious, especially at first, but still you may combine with it perfect freedom from all restraint, and, in fact, address them just as a gentleman would address gentlemen. But to know when you have said enough on any topic in your speech, and when to sit down, is an art no less valuable to be acquired in addressing special juries, as in

speaking to the inferior mind and uncultivated intelligence that usually characterise a common jury.

But now I come to a very different sphere of your professional duties; I mean that of carrying on an argument *in Banco* as it is technically called, or addressing *the Court*, that is, the judge or judges only. These occasions require a very different tone and manner to that which a counsel would adopt when addressing a jury, whether special or common, and the difference must be always borne in mind. When you address a jury, it may be assumed in general that you are speaking to a body of men, neither well acquainted with the law, nor trained to the logical process of carrying out an argument and drawing strict or necessary conclusions. But it is a wholly different matter when you address yourself to the judges that form the Court, whether of law or equity. Here you speak to intellects greater than your own, more experienced in all the subtleties and nice distinctions of legal argument, of wider reading and longer practice in their profession than the majority of the barristers who address them can possibly pretend to possess. In addressing a jury, especially a common jury, it may be often necessary to go more than once over the same ground, to present the same topic under various aspects, and to resort to such other means as will enable you, in your opinion, eventually to enlighten the dullest man before you, and remove the prejudices of the most obstinate. But all this recapitulation and variety of treatment and illustration would, in addressing the Court, be worse than useless. Here your chief aims must be a clear and logical arrangement of thoughts, perspicuity of language, and condensation of important facts and arguments, supported by cases and authorities of weight that bear directly on the points you are discussing. I do not say that the aids which the study of elocution can give are to be neglected here, for all the graces of voice and manner which are appropriate to such occasions cannot but increase the effect of what you are saying if it be sound and good; but still here, undoubtedly, the manner is quite secondary to the matter. The Court has not to be *persuaded* like a jury, but to be *convinced*, and the soundness of your argument, and the logical coherence of reasoning from premises to conclusions, are the main things to be attended to in the course of your address. I think the suggestion I have offered before when treating of the construction of speeches in general, the young barrister will find useful here, viz., before addressing the Court to set down on paper an outline of the arguments he intends to use, logically arranged in the order in which he proposes presenting them to the Court, with the names of the cases and the books where they are to be found written in the margin opposite those portions in the chain of argument on which they particularly bear. This analytic sketch of the argument will enable the young counsel to test, in no small degree, its soundness and coherence, and at the same time serve to keep him from wandering away into digressions that do not bear upon the questions at issue. The sketch of the argument should be written clearly, and the various heads and subdivisions duly classified and marked with numbers, so that the eye may readily fall upon them, and find in a moment what is

wanted. I need hardly say that whilst the language should be terse and perspicuous, the manner should be calm, quiet, and deferential, as it naturally ought to be in addressing men eminent in station and character, and distinguished by learning and ability.

I pass on now to a subject on which I can necessarily touch but very briefly, and on which I can only pretend to offer the result of the experience of others—I mean, the oratory of the senate. It has been my good fortune to number amongst the pupils I have had in the Art of Elocution many who have either been, or now are, members of the Legislature, and I have often conversed with them on the subject of the most popular speakers, and the various styles of speaking chiefly adopted in our Houses of Parliament, and the result of the information I have thus gained may be briefly summed up. In both Houses there is much more carried on by mere talking than there is by what is termed regular speech-making, and a member who can talk easily and sensibly, and does not weary his auditors by mere empty platitudes, will almost always carry due weight and receive a patient and attentive hearing. What is most disliked is a mere pretentious speaker, especially if only a recent addition, whose great ambition seems to be constantly addressing the House upon every occasion when he can catch the eye of "Mr. Speaker," and so see his name in the newspapers next morning.

These men come at last to be considered as the mere *bores* of the House, and fare accordingly. But a new member who does not thrust himself at once upon the notice of the House, but bides his time, and then a fitting opportunity of expressing his views upon some question easily and sensibly, and in a pleasant unaffected manner, will in general meet with attention, and gradually feel his way. The great occasions of debate, such as Reform Bills, Irish Church Bills, &c., are comparatively rare, and hence the opportunities of hearing a real "Oration" from any of our acknowledged great speakers are by no means common. A stranger who is in the habit of taking his seat in the gallery of the House of Commons will find, nine times out of ten, that the business of the evening has been carried on far more by mere talking than regular speech-making. Hence, to talk fluently, pleasantly, and sensibly on a topic, to stand up and say what has to be said in clear and brief language, and to sit down before there is the least chance of the House being wearied, is as valuable an art there, as it is anywhere else, if not more so, and will almost always meet with its reward in the attention the member will receive on a future occasion.

What may be termed *business* speeches are by far the most frequent of all others in our Houses of Parliament, and their general style may be gathered from a statement of their objects. Their purpose not being to awaken passions or feelings, the aim of the speaker should be, by a calm, clear, well arranged, and unexaggerated statement of facts and arguments, to convince the impartial judgment of the House, and hence all rhetorical flights and passionate appeals would only be wasted, and expose him to ridicule, derisive cheers, and laughter. The language on such occasions cannot be too plain and unadorned, provided it be well chosen and appropriate. The committees of the whole House form

excellent opportunities for the practice of this kind of speech, and will gradually pave the way to the more ambitious regular set speech or oration. As I have said already, the occasions that arise for a speech of this kind are not so frequent in either House as might be imagined, but when they do arise, formal notice and time for preparation being given, it is expected, and it is well, that the speaker should be thoroughly prepared for the occasion. To make an opening speech on the night of a great debate upon an important question before the Legislature is, perhaps, the most severe ordeal to which any speaker can possibly be exposed. Here the highest mental and physical requisites that are concerned in the art of public speaking may well be brought into action. Facts clearly and powerfully stated, arguments elaborated with logical force and precision, the deductions that legitimately follow shown in their most vivid colours, and in the strongest light—these are the weapons which the orator has to wield upon such occasions: nor these alone—the most powerful appeals, especially in the peroration, to the reason, passions, feelings, and sympathies are all, not merely permissible, but right and proper on great questions of national importance or vital interest to society. The thoughts of the speech cannot be too well matured, nor its plan and mode of treatment too carefully sketched out beforehand, and every aid that the Art of Elocution can lend in the way of delivery may here be well availed of to enforce the general effect of the orator's address.

The distinguished statesman and scholar who at present fills the office of Premier, and who, however much men may differ in opinion as regards his political views, none can deny, holds the highest position as an orator in the House of Commons—I mean, of course, the Right Hon. William Ewart Gladstone—was applied to not long since, as one well qualified to do so, to give his opinion as to what was the best system of mental training to make a good speaker. To this application he very courteously responded in a letter, from which I make the following extract, feeling assured of its interest and value:—"Speaking from my own experience, I think that the public men of England are beyond all others engrossed by the multitude of cares and subjects of thought belonging to a highly diversified empire, and therefore are probably less than others qualified either to impart to others the best methods of preparing public discourses, or to consider and adopt them for themselves. Supposing, however, I were to make the attempt, I should certainly found myself on *a double basis*, compounded as follows: —first of a wide and general education, which, I think, gives a suppleness and readiness, as well as firmness of tissue to the mind not easily obtained without this form of discipline; and secondly, of the habit of *constant and searching reflection on the subject* of any proposed discourse. Such reflection will naturally clothe itself in words, and of the phrases it supplies, many will spontaneously rise to the lips."

If to make a good opening speech on bringing forward a motion on a subject of high importance to the country, or asking for leave to bring in a bill affecting deeply national or social interests, be confessedly one of the most difficult tasks a man can undertake, perhaps still more diffi-

cult is it to make a good reply, and it is certainly one of the severest tests of the genius, skill, discretion, and readiness of a parliamentary orator. By the exercise of thought, reading, research, and other forms of preparation, aided by fluent language and an effective delivery, a man of fair capacity may succeed in making a very excellent opening speech that will elicit the cheers and admiration of the House. But all this labour and preparation beforehand will avail but little in a reply. This really must be, in the strictest sense of the word, an *extempore* speech. As the general of an army would watch all the enemy's movements, and as the battle proceeds carefully note what are the weak positions occupied by him, and the chances he offers for a successful assault being made on any part of his lines; so should the speaker who has undertaken the all-important task of a reply, carefully follow and make notes of what he deems to be the weak points in the arguments of the different speakers who are opposed to him. In a reply, I think it would be best to take these in their logical order of succession, and so endeavour to show weakness, fallacy, or irrelevancy to the real questions at issue. Save for such notes as he may have made, the man who undertakes a reply must really do so wholly *impromptu*, and his success must depend on his natural and acquired powers of observation, skill to act on the emergency of the moment, and readiness to seize on every opportunity and repel his adversaries' attacks. As he has the great advantage of knowing that his will be the very last words in the debate, he should especially reserve himself for a powerful peroration, so that when he concludes and resumes his seat, he may have the great advantage, if possible, of having made the last and the most powerful impression upon his audience. So confessedly difficult is it to make a good and effective reply, that I think I may safely say, where you will meet with a hundred members who are continually making speeches in the House, you will scarcely meet with ten who will undertake the difficult and responsible task of a reply.

There are only a very few more branches of public speaking on which I wish to say a few words, and the first of these is open-air speeches and sermons. Candidates, proposers, and seconders, and other persons, not unfrequently have to address large and often noisy and tumultuous assemblies around the hustings and other places; and of late years many excellent clergymen of various denominations have adopted the practice of occasionally preaching in the open air. Of all speaking none is so exhausting to the system, especially in the case of the untrained speaker, who is wholly unacquainted with the resources which a study and practice of the art of elocution in its largest sense would lend him, as speaking in the open air. I have myself had pupils who have told me that, before they received instruction in the art, the efforts they made, and the straining their throats suffered in the endeavour—a vain one they found after all—to make themselves well heard by a large audience in the open air, left them often for days afterwards in a state of utter exhaustion and of hoarseness and laryngeal or bronchial irritation. Indeed I have known cases where an untrained speaker has, for a day

or two after a long effort in addressing an assembly in the open air, so completely lost his voice that it was reduced to a mere whisper. Now, for open-air speaking there is no need for any undue muscular effort or straining. All this is worse than useless—it is absolutely injurious to the speaker, and destructive of the result he desires to produce. The great requisites for success in open-air speaking, that is to be both audible and distinct to a large assembly, are, first, a general acquaintance with, and some practice in, the principles of the art of elocution, so far as they bear more especially on public speaking; and then the head, chest, and whole body generally, being placed in the most favourable position, to remember and *fully carry out* the following golden rules, viz., that the lungs before beginning to speak should be thoroughly filled by a good deep inspiration, taken in the way I have already fully explained in one of my earlier Lectures, so that the air enters the lungs only by the air-passages which conduct from the nostrils; that the speaker begins at once then, and suffers no air to escape uselessly by the open mouth, and so be wasted; that he avails himself of every proper pause in his address to thoroughly replenish the lungs by a full inspiration, and so supply them with a fresh amount of air to replace what has been expended in speaking; that the mouth be somewhat more open than would be requisite in a moderately-sized hall; that the vowels be more fully sustained or dwelt on, especially in all syllables or words that are long in point of quantity; that all the articulating organs that divide the vowel sounds, and so form speech, be used with special energy and due precision of action; and that the proper action and reaction of the larynx be adequately and regularly maintained, in order to ensure that all-important *poise*, on which so much of the success of all public speaking and reading depends. If these suggestions are fully carried out, I think I may safely promise the speaker, even if of moderate *physique*, that he will succeed in making himself well heard in an open-air meeting, where a man of much more powerful frame and constitution, but wholly unversed in the principles of the art, will only succeed in making a *noise*, not a *speech*, distinct and at the same time perfectly audible at a considerable distance.

That the human voice may be trained and developed by a sound knowledge of the principles of public speaking, and a gradual and judicious exercise of its various powers, so as to acquire a wonderful increase in its strength, volume, and compass, is a proposition that no one who has had any experience can possibly dispute. Clearness of voice, fulness of sound, and distinct articulation, are the chief points to which the attention of the open-air speaker must be directed in order to insure his being well heard at a considerable distance; and I should advise, at all events, until the attention has been well secured, that he should speak somewhat more slowly and deliberately than he would probably do in a hall or any other covered building.

It is impossible, of course, when speaking in the open air, to make use of those varieties of tone and more delicate inflections and modulations of the voice which are so effective in a hall or room; and therefore a bolder and broader style altogether must be adopted. The lan-

guage too, on such occasions cannot be too clear, simple, and vigorous. Elaborate arguments, however sound and good, will either be comparatively unheeded, or utterly thrown away. Statements powerfully enlarged on, facts forcibly put, results and conclusions vigorously driven home, a liberal use of energetic and impressive action, and unfailing self-possession and good temper under all emergencies—these are the chief requisites to make a man a popular favourite at all public meetings, and ensure success in open-air speaking.

LECTURE XXIV.

The Vocation of Lecturing—Various Classifications—Educational Lectures generally—Professional, Technical, Literary, and Scientific Lectures—Suggestions to Lecturers—Hints on "Social Speech-making"—Public Festival and Dinner Speeches—Duties of Chairman at Public Dinners—Proposing Toasts—Loyal and Patriotic Toasts — "The Toast of the Evening" — Returning Thanks — Suggestions in Conclusion.

IN this, the concluding one of our introductory course of Lectures, I propose dwelling a little on two subjects, viz., the art of lecturing and what I may term social speech-making.

As regards lectures, I may observe in the first place, they are becoming every year more and more general in almost every department of life, and are now made the medium for instruction throughout the country far more generally, than they were thirty or forty years ago. At our great universities, at leading colleges and schools, at our Inns of Court, at our various hospitals, at our learned societies, in the metropolis, at our literary and scientific institutions in town and country—lectures meet us everywhere, and consequently numbers are every year being added to the ranks of lecturers in every department of professional and public life. However, even yet, from what I have been informed, I am inclined to think, in proportion to the population, we are still, as regards lectures and lecturers, behind the Americans, in point of numbers, at all events.

Lectures may, perhaps, be divided into the following principal classes: —Educational, whether general or technical, professional, such as legal, medical lectures, &c.; literary, scientific, and artistic lectures. A few general remarks applicable to all these classes are all that I can pretend to offer. Whatever subject he takes up, the lecturer should endeavour thoroughly to master and comprehend it all in its details, so that in his attempt to unfold and explain it to his audience, he may place it before them in all its bearings in the fullest and clearest light.

With most lectures, but more especially professional, scientific, technical and artistic lectures, much illustration is needed, for in all probability the great majority come for the purpose of acquiring information, and the

subject therefore may be one with which they may be almost, if not quite, unfamiliar, and can most probably be best explained by comparison with subjects with which they *are*, or may reasonably be supposed to be, quite familiar. Such a lecture should have its leading principles well laid down and explained, its strong central points so forcibly put to the audience that they may be easily remembered, and around them the subdivisions and minor points be well grouped together in systematic arrangement; for if such a lecture consists merely of a series of isolated facts, strung together without any logical order or attempt at proper generalisation, no clear conception of the whole subject can be received, nor can any distinct impression be made on the mind, or properly be retained, so as to serve any useful purpose hereafter.

Lectures may be either written and read, or delivered *extempore* with pretty nearly equal effect, if the lecturer is well versed in the general principles of the art of reading aloud, of which I have already said so much, and endeavoured to explain so fully and minutely. Almost all literary lectures are written and read, and as the lecturer does not aim, as the public speaker does most commonly, to excite his hearers to some immediate action, the advantages of *extempore* address are not so necessarily called into requisition. Certainly the time given for research and mutual reflection, and all that is needed in the preparation of a good, thoughtful, literary lecture, will tend much to ensure the polish, harmony, and beauty of language which render a theme so treated gratifying to the cultivated ear, as well as attractive and interesting to the mind. There is also a middle course between the reading of the manuscript and the *extempore* delivering of a lecture, which I know some of our most popular lecturers here and in America always adopt, and some with wonderful success, viz., to carefully prepare and write out the lecture, and then to deliver it *memoriter* with only the aid of a few leading notes, and not always even with this assistance. No doubt this mode does secure the smoothness, compactness, and beauty of the well-written lecture, together with the life, vivacity, and animation which usually and more especially characterise the *extempore* discourse. But before adopting it, I think I should advise the young lecturer to have acquired some confidence and self-possession by the practice of facing public audiences for a little time previously, as well as some facility in the art of *extempore* speaking, so that, should the memory at any time prove treacherous, he may be able easily to recover himself, and by a glance at his notes of leading facts and dates, which, at first, it would be imprudent to neglect having before him, be enabled to gather up the broken chain of ideas and resume his discourse.

Scientific and artistic lectures, more particularly such as abound with experiments, diagrams, and other illustrations, are almost always delivered *extempore;* and what I have said already in reference to *extempore* speaking generally will serve, I hope, as useful suggestions towards the preparation and arrangement of a lecture of this description. There can be no doubt that the chief endeavour of a lecturer on any subject should be both to make himself well acquainted with it, and so to present it to his audience that it may be understood as thoroughly as

it can be in the limit of an hour or an hour and a half, to which time lectures are in general restricted. This, after all, is no such very easy matter, for I think it will be admitted generally it is more difficult to condense properly a large amount of information on any given subject than it is to elaborate and enlarge upon it; and when reflecting on such difficulty, I have often called to mind the anecdote told of Dr. Johnson's apologising to a friend for writing him a very long letter on the ground that he really had not time then to write a short one.

Of course the mode of treating a lecture as regards alike its composition and delivery, must be adapted to its general subject, but certainly as much animation and variety as can with propriety be introduced, should be fully carried out by the lecturer in his language, as well as in his manner, so as to prevent his audience losing their interest and exhausting their patience and power of attention.

I now come to the last subject in which I propose to offer a few brief remarks, viz., what I have classified generally under the name of "social speeches," by which I mean speeches at public festivals, anniversary banquets, public or private dinners, and other similar occasions. These are frequent enough, for it has been truly said that any event of public or private interest or importance is certain to be commemorated in our country by a dinner or breakfast, on which occasion toasts have to be proposed and thanks returned. You yourselves, gentlemen, in this very college, in the annual dinners at the close of the winter sessions in each year to which you so kindly and courteously invite all your professors and lecturers, admirably follow out this genuine English custom, and I am sure on those festive occasions we have heard within these walls many excellent speeches; and I trust I am not making any invidious distinction when I venture to say that the learned gentleman whom you are all proud to rank among the associates of King's College (Mr. Edward Clarke, Q.C.), who so ably filled the post of chairman at a recent anniversary dinner, discharged all the duties of his office with an ease, fluency, and courtesy that would really serve as a good model for chairmen at public festivals to follow.

But however readily we may admit that the last attribute is very rarely wanting in speakers at social gatherings, are ease and fluency such common attributes? Is the following description which occurs in a lecture delivered some time ago at the Royal Institution exaggerated or over-coloured, or one but rarely realised? "I allude to those worthy gentlemen who, without any pretensions to eloquence, may wish to say a few words after dinner, or at a wedding breakfast, or possibly aspire to the platform or the hustings—practical men of well-disciplined and well-stored minds, and possessing a fair command of language in ordinary conversation; yet when called upon to speak, think, and stand, at the same time, the threefold effort seems too much for their nerves. Self-possession disappears, and the wildest confusion reigns. A sentence is half formed, and then dismissed—a word is used, changed, and recalled—nominatives cannot find their verbs—plurals and singulars are joined in ungrammatical wedlock—the head of one period is tacked to the body of another and the tail of a third—premises are laid down from

which no conclusions are drawn, and conclusions appear, ushered in by vehement 'therefores' from non-existent premises." * Well may the American divine, Dr. Channing, say, as he does in his essay on "Self Culture," that a man who cannot open his lips without breaking a rule of grammar, without showing in his dialect, or brogue, or uncouth tones his want of cultivation, or without darkening his meaning by a confused or unskilful mode of communication, cannot take the place to which, perhaps, his native good sense entitles him.

Call to mind the public dinners—or indeed any dinners where toasts have been proposed and thanks returned, whether public or private—which you may have attended in the last six or twelve months, and then tell me if the great majority of the speakers were not characterised by vacuity of thought, confusion of ideas, or incoherence of language. I certainly think, from my travels abroad, that in respect to social speech-making we are in general far behind other countries. I have attended many Public Festivals and Literary and other Societies' dinners in foreign lands, and I have certainly never once witnessed any instance approaching the failures or "break-downs" which but too often pain us here.

No doubt it is a much more difficult thing than most persons imagine to deliver a good after-dinner speech with ease and fluency of language, and becoming geniality of manner. Let any man who has had no experience in the construction of an *extempore* speech, however short, and is unversed in the art of "thinking on his legs," be called on suddenly at some public or private festival to propose a toast or return thanks, and in nine cases out of ten he will find it by no means such an easy task as he fancied it to be till he rose from his seat, and the eyes of all the guests were bent on him in mute attention. But if a man of fair average abilities will only take the trouble to make himself acquainted with the leading principles that govern the construction of any *extempore* discourse, and consent to undergo some little amount of training in its practice, he may rest assured he will in a comparatively short time be enabled to play his part, fairly enough, on all such occasions of public or private festivity.

At all public dinners, whether for some charitable, benevolent, political, or any other purpose, the chief burden of the duties of the evening rests upon the chairman, and upon his efficient performance much of the general success of the evening depends. Some nobleman or gentleman is usually chosen for this office who is either eminent in rank or social reputation, or is known to take a warm interest in the charity or other special object for which the festival is held. It is needless to say that, like a chairman at any public meeting, he preserves order, and his decisions on any matter are obeyed as the law of the company. He always occupies the chief place at the principal table, and is supported on either side by the principal visitors who are present; and when it is what is termed a complimentary dinner—that is, a dinner given in honour of some distinguished individual—

* "The Study of the English Language," by the Rev. A. J. D. D'Orsey. London: Bell and Daldy.

such "guest of the evening," as he is called, is always placed on the right hand of the chairman.

At the conclusion of the banquet, the chairman's first duty is to go through in succession, with but brief intervals between each, the task of proposing what are usually summed up as the loyal and patriotic toasts. These toasts, it is superfluous to say, at the present time, are the Queen, the Prince and Princess of Wales, and the rest of the Royal Family, and the Army, Navy, and Volunteers.

A few well-chosen words in reference to the royal toasts are all that are needed. A few expressions of well-deserved eulogy in each of these cases are all that are expected, but any graceful allusion to some passing act of royal kindness or benevolence, or any incidents that may have recently happened in royal life, may with great propriety be introduced and briefly touched on.

Sometimes, and especially when there happens to be a prelate present, the toast of the Church, and Bishop and Clergy of the Diocese, is added. On these occasions it is usual to dwell at some little length on the position of the Church in her domestic and colonial relationships, and to advert to any special movements that may have lately taken place for the purpose of extending her influence and widening her sphere of usefulness, such as Church extension, missionary enterprises at home and abroad, &c. The bishop present (if there be one), or the chaplain of the particular society in whose aid the festival is held, or the principal clergyman in point of rank, is usually coupled with the toast and called upon to return thanks, and in doing so he generally touches upon the chief points in connection with Church matters that have been adverted to in introducing the toast.

Following upon this usually comes the toast of the Army, Navy, and Volunteers, and a glance at the newspaper reports of any public dinner will show that the mode of dealing with it is, with small variation, almost always the same. Allusion to the warm welcome with which such a toast is always received in any company of Englishmen, and the conviction of the speaker that such a reception is what the services are justly entitled to, is in general the formal introduction, and then any particular events in which they have been lately concerned are commonly glanced at, and the names of the most distinguished officers who may be present are coupled with the toast, and they are asked to acknowledge it. This is by no means a difficult task, and it is one that is, for the most part, very briefly performed by thanking the company warmly for the reception accorded to the toast, and assuring them they will ever be found anxious to discharge to the utmost the important duties confided to them as the defenders of their country, and the upholders of her honour and glory.

At political banquets we always have next the toasts of the Houses of Lords and Commons, not unfrequently coupled together, and always associated with the names of members of either House, when such are present. The speeches delivered at this part of the ceremonial are always of some length, and of course vary considerably, according

to the political feeling of the assembly, and the important measures that have been passed during the course of the Session. They are always enlarged on by the speaker who proposes the toast, and of course the members of Parliament who return thanks travel nearly over the same ground in doing so, and dwell on the soundness of the principles that have actuated their political conduct, and endeavour to show how they must promote the welfare and happiness of the country at large. Of late years a custom has sprung up, and promises to become still more general, of members during each recess meeting their constituents, either at a public dinner or public meeting, and there giving a full "account of their stewardship," so that even the most silent members of the House must on these occasions make a tolerably long speech, and be prepared for it accordingly; besides, also having very probably to answer, *impromptu* and at length, a great variety of questions, political and otherwise, that may be put to them in reference to their conduct, speeches, or votes during the Session.

After the loyal and patriotic toasts, we usually have at philanthropic and complimentary dinners what is denominated as "the toast of the evening," and for this the chairman usually reserves all his powers, to make it as effective as possible, as regards alike composition and delivery. At the former class of dinners, "the toast of the evening" is the particular Institution, Society, or other charity in aid of which the festival is being held. The chairman, as a rule, should begin with a good, commendatory introduction, delivered simply and effectively. He may then enter at some length into the history of the origin and progress of the Institution or Society for which he pleads, show the benevolent objects that were contemplated at its first establishment, and how these have been achieved, and what general good has been or is now being effected in various ways through its instrumentality. If obstacles have been encountered in consequence of apathy, novelty of the object, prejudice, want of adequate funds or personal support, he may very properly advert at length to all or any of them that exist, and show how such obstacles have been overcome, or may yet probably be eventually surmounted. As such banquets are chiefly held for the purpose of raising funds to free the Institution or Society from encumbrances, or still further to promote its efficiency, its present financial position always forms a topic of comment, and the leading features of its annual report afford a further subject of observation. All these lead naturally up to the peroration, which is almost invariably an appeal to the company and the general public for assistance and support in the shape of donations and subscriptions, and the exercise of personal and local influence. It is needless to say that in proposing "the toast of the evening" the speaker should endeavour by all the aids that rhetoric and good elocution can give to make it as eloquent and effective as possible.

In what I have called "complimentary dinners"—by which term I mean dinners given in honour of some particular individual who has acquired pre-eminence and distinction by the services he has rendered, or the reputation he has won in science, art, literature, &c.—"the toast

of the evening" is the health of the guest so specially honoured. To propose this *well* seems to me one of the most delicate, difficult, and responsible tasks that can devolve upon a chairman. Of course, the very character and object of the banquet necessarily implies that the speech must be one of eulogy of the guest in whose honour it is given. To praise *well*—that is, steering between the two extremes of not saying enough in a man's praise on such occasions, and of allowing such praise to degenerate into gross adulation and fulsome flattery—is after all no such very easy task. It has been truly said that all men are open to flattery, more or less, and when we think we hate flattery, all that we hate is the awkwardness of the flatterer. Now, in plain language, in proposing "the guest of the evening," however well deserving of high eulogy he may be, the speech must necessarily be one of flattery, and upon the grace, delicacy, and skill with which such flattery is applied, will the success of the speech chiefly depend. One of the best speeches of this kind that I ever had the pleasure of listening to, was that delivered by the late Lord Lytton on the occasion of his presiding at the banquet given to our lamented great novelist and humorist, Charles Dickens, prior to his departure for America. As far as regards elegance of language and skill and taste in composition, it struck me as being quite a model for all such speeches. Nor was the acknowledgment in answer, on the part of the eminent guest who was the object of so much well-won eulogy and honour, less worthy of praise and imitation as regarded alike its composition and admirable delivery.

It is only a few suggestions that I can offer in reference to the composition of a speech of this character, and those only of the most general description; for, of course, the special individual eminence in arts, arms, science, literature, or philanthropy of the guest honoured by a festival of this nature, must be the guide to the leading features of the speech of the chairman on such an occasion. A graceful allusion to the object for which the company have assembled, and a modest self-depreciation of the powers of the speaker to render adequate justice to the theme with which he has to deal, may form a very proper exordium to such a speech, and is what is almost always adopted on such occasions, however experienced and eloquent the speaker may really be. The importance and usefulness of the particular science, art, or profession, &c., which the guest of the evening has adorned, or the services he may have rendered to his country or humanity, may then be very properly introduced and enlarged upon at considerable length. A sketch of the leading incidents in the life and public career of the person whom they are met to honour usually follows, and its material points are dwelt on more or less fully; and the whole should conclude with warm, but just eulogy of his talents, conduct, and character in the sphere in which he has acquired fame and distinction.

The speech that follows in acknowledgment of the toast on the part of the honoured guest is in no way inferior in importance to that of the chairman in proposing it, and certainly not less difficult a duty to be effectively discharged. If his health is considered as "the toast of the

evening," his speech in answer is always regarded as emphatically by the whole assembly as "the speech of the evening."

Among the many public dinners given to distinguished statesmen, artists, men of letters, and others, at which I have been present, I have not met with one in which the guest of the evening did not begin by expressing in earnest words his deep gratitude for the reception given him, and lament his inability to find language that could adequately render his feelings of thankfulness at such a moment. After some prefatory remarks of this nature, calculated to enlist the sympathy and indulgence of the audience, it is usual for the speaker to dwell at some length on his personal or professional career, and more especially such circumstances as have led to the crowning honour of the evening, and in the best way he can, express his feelings of gratitude for the distinction conferred upon him. It is almost needless to say that upon the mode of dealing with "the toast of the evening," which the chairman has adopted in proposing it, much of the guest's answer must necessarily depend, but all the leading topics which have been introduced by the former may very appropriately be adverted to and commented on by the latter, and a good peroration expressive of the warmth and depth of his gratitude is more especially desirable.

Other toasts then usually succeed, and each of these, whether personal or representative, must of course, as regards its composition and arrangement, depend on the nature of its subject. The health of the chairman is usually proposed early in the evening, and in cases of what I have termed complimentary dinners, almost always directly after the honoured guest has returned thanks and resumed his seat. The individual to whom is entrusted the task of proposing the toast of "the chairman," at important public dinners, is invariably some nobleman or gentleman of political, professional, or social distinction, and it is always regarded as one of the principal speeches of the evening. It is generally made, if possible, an occasion for the display of some eloquence and warmth of feeling, and a considerable amount of personal eulogy; for, in fact, the speaker has to perform towards the chairman very much the same kind of duty that the chairman has just discharged in reference to the guest of the evening, on the occasion of a complimentary dinner; and most of the suggestions I have offered in regard to the one case, will be equally applicable to the other. I have remarked, at nearly all the great public dinners at which I have been present, it seemed to me that the aim of the chairman in returning thanks was to make his speech as brief and as effective as possible.

The toast of "the Ladies" is always the last on the programme, and winds up the proceedings of the evening. It is necessarily always a brief speech, like the response to it, and both are almost always made, if possible, occasions more for the display of a little graceful humour, gaiety, and badinage, mingled of course with a few complimentary expressions in reference to the sex generally, than anything else.

I have now completed my outline of the speeches usually made at our public dinners. They vary necessarily in some particulars, according to the special character of the occasion which brings the company

together, but the foregoing sketch may, I think, be taken as more or less generally applicable to all. It is superfluous for me to say that my brief suggestions are not intended to apply to speakers of any practice or experience, but only as hints, as helps or materials for thought, to be further and more fully developed by young or untried speakers who may at any time be called on to take an active part at these public or private festivals, at which certainly nearly all our social oratory is usually heard, and which may serve as a school for practice, contribute to give ease, confidence, and self-possession, and prove a good introduction to higher and more ambitious efforts.

APPENDIX I.

Remarks on Orthoepy, and the rules laid done by various writers on Pronunciation; —1. The tendency of compound words to shorten the Vowel which is long in the primitives. 2. The shortening tendency of the Antepenultimate Accent. 3. The shortening tendency of the Secondary Accent. 4. The shortening tendency of the past tense. 5. The power of *w* over the subsequent vowel. 6. The aspirated hissing of *t*, *d*, *s*, *z*, *x*, and soft *c*. 7. Faulty pronunciation of *accented* vowels. 8. Pronunciation of *unaccented* syllables. 9. Allowable fluctuation in the sound of some unaccented vowels and diphthongs. 10. Faulty pronunciation of unaccented vowels. 11. Suppression of unaccented vowels where they should be sounded; and the opposite error—The termination *ed* in the past tense and participle. 12. The termination *el*. 13. The termination *en*. 14. The termination *il*, *in*. 15. The termination *on*. 16. Suppressing the vowel-sound in the termination *tion* and *sion*. 17. Suppressing *t* when between two *s's*, &c. 18. Suppressing *h* where it ought to be sounded, and *vice versâ*. 19. Suppressing *h* before *w*; also in *shr*; and in the termination *th*. 20. Sounding *r* too strongly or too feebly. 21. Suppressing the sound of final consonants. 22. The terminational *ng*—Guidance in pronunciation—Alphabetical list of words occurring in the Sacred Scriptures and the Liturgy to be pronounced according to the authority of Walker and others.

I ADD, by way of appendix, some general remarks on the pronunciation of words in the English language, more particularly in regard to those which are most frequently liable to mispronunciation, and on which orthoëpists of eminence have expressed an opinion. In the summary that follows I have adopted, with some slight exceptions, Mr. Howlett's views, but I have also, in reference to words in which we find different modes of pronunciation prevalent, consulted and maturely weighed the *dicta* of such writers as Walker, Webster, Latham, Perry, Morrell, &c.

Deviations from the common usage of speaking arrest the attention of the higher classes of society, interrupt the current of thought, and turn it from the matter to the manner—from the meaning of the words to the pronunciation of them. This consideration gives to the subject an importance which will influence the student who is anxious to perform his duty in every respect, and towards all classes of hearers, to the best of his ability; and may, perhaps, induce him to devote a little time to the perusal of the following pages, in which are incorporated some of the remarks and rules of various eminent writers on the subject of pronunciation.

Dr. Johnson's general rule, that "those are to be considered as the most elegant speakers who deviate least from the written words," has been justly censured by Mr. Walker. It has already led to much innovation, and, in many cases, produced diversity of pronunciation where previously there was uniformity. For example, those who are guided by the spelling, sound the final unaccented vowel distinctly in *heaven*, *open*, *evil*, *reckon*, *reason*, &c., in which words it formerly was always suppressed. They likewise sound the *a* distinctly in the terminations of such words as *nobleman*, *combat*, &c., instead of adopting the obscure, intermediate, neutral sound which approximates to the sound of *u*. They also give to some consonants in certain situations their alphabetic sounds, instead of admitting after them that liquid sibilation which constitutes an analogy that runs through the language; thus they say *vir-tue* for *vir-tshue*, *na-ture* for *na-tshure*, *cen-sure* for *cen-shure*, &c. By following the above-mentioned principle, these discrepancies of pronunciation must increase to an infinite extent, because the words in most common use are those which are pronounced with the widest deviation from the spelling. Instead, therefore, of admitting a rule which tends to make "confusion worse confounded," Walker recommends that the analogies and tendencies of the language should be studied, as the best guides in orthoëpy. But as Johnson's rule is much more easily adopted than Walker's, it is not surprising that the former should have more followers; among whom, it is very natural that young clergymen should be included, particularly at the commencement of their professional labours. Hence are heard extraordinary changes in the pronunciation even of the most common words in the Church Service, in defiance of decided custom: thus, *bu-rial*, *apos-tle*, *epis-tle*, *folk*, *idol*, *covet*, *covenant*, &c., &c., are frequently sounded exactly according to the spelling, instead of being sounded in the usual manner, as if they were spelt thus: *ber-ri-al*, *apos-sl*, *epis-sl* (the *t* silent in both these words), *foke*, *idul*, *cuv-et*, *cuv-e-nant*, &c., &c. If the learned Lexicographer's principle were adopted, what strange changes in pronunciation would be required in reading the following sentences, in which none of the words printed in italics are sounded according to the spelling:—

The *common usage of English people in talking their native tongue proves* that *they do not trouble* themselves *as to* the spelling *of the words.* It *surely is* an *evil custom*, and *savours of affectation, to talk otherwise than their fathers, mothers, brothers, and relations have talked.* If the *professors of colleges* and *other places of education would give their attention to the principles of English pronunciation, they would see reason not to sanction the fashion of* pronouncing *many common words* in *unusual* ways—sounding the final syllables exactly *as they are* spelt in evil, devil; heaven, leaven; heathen, even; reason, season; beacon, deacon; often, softly, &c., &c.

"No man," * says the ingenious author of "The Theory of Elocution," has a right to question any customary manner of sounding a word who is unacquainted with the general rules that secrétly influence custom. Should the investigation necessary for arriving at these *data* be deemed too laborious, then let it not be thought too much to follow

* Smart's "Theory," &c., p. 43.

implicity an orthoëpist like Walker, who really had made the investigation; excepting only in those cases in which to agree with him would be to violate indubitable usage—cases which will sometimes occur from the variation of usage since his Dictionary was written." But where is this usage to be learned? Partly from the writers on orthoëpy—Perry, Jameson, Knowles, Smart, Richardson, and Webster. Walker's remark, also, will serve to guide us: "Neither a finical pronunciation of the court, nor a pedantic Grecism of the schools, will be denominated respectable usage till a certain number of the general mass of speakers have acknowledged them; nor will a multitude of common speakers authorise any pronunciaton which is reprobated by the learned and polite."

Though Pronouncing Dictionaries are in every one's hand, still some advantage may be derived from bringing into one view what Walker (with whose opinions all modern orthoëpists generally agree) considered to be some of the remarkable tendencies which prevail in the pronunciation of the language.*

REMARKABLE TENDENCIES OF PRONUNCIATION.

1.—Compound and derivative words generally shorten the vowel which is long in the primitive words: thus, *hĕroine* from *hero*, *Chrĭstian* from *Christ*, *vĭneyard* from *vine-yard*, *Chrĭstmas* from *Christ-mass*, *Mĭchaelmas* from *Mīchael-mass*, *breăkfast* from *break-fast*, *fŏrehead* from *fore-head*; *mĕadow* from *mead*, *prĭmer* from *prime*, *knŏwledge* from *know*, *nŏthing* from *no*, &c.

2.—The antepenultimate accent generally shortens the vowel when a single consonant, or two that are proper to begin a syllable, intervene between it and the next vowel: thus, *nāture*, *nătural*; *pārent*, *părentage*; *pēnal*, *pĕnalty*; *Sīmon*, *sĭmony*; *glōbe*, *glŏbular*; *pātron*, *pătronage*; *mētre*, *mĕtrical*; *sācred*, *săcrifice*, *săcraments*, &c.

Exception (a).—*U* is never thus shortened: thus, *cube*, *cubical*; *music*, *musical*; *lunar*, *lunary*; *humour*, *humorous*.

Exception (b).—The antepenultimate accent does not shorten the vowel (unless that vowel be *i*) when the following syllable has in it a proper diphthong beginning with *e* or *i*, as *ei*, *eo*, *ia*, *ie*, *io*, *iu*, *eou*, or *iou*:—Ex. *A-theist*, *me-teor*, *me-diate*, *a-lien*, *occa-sional*, *me-dium*, *outra-geous*, *harmonious*. But so great a propensity (says Mr. Walker) have vowels to shrink under this accent, that the diphthong in some words, and analogy in others, are not sufficient to prevent it: thus, *văliant*, *retăliate*, *nătional*, *rătional*.

3.—The secondary accent† in derivative words generally shortens the

* The student may consult with great advantage Smart's "Practical Grammar of English Pronunciation," a work which deserves to be generally known.

† The secondary accent is that stress which is occasionally placed in words of four or more syllables upon some other syllable besides that which has the principal accent. Thus, accent is placed on the *first* syllable of *conversation*, *commendation*, besides the principal one on the *third* syllable, when the word is *not* preceded by an accented syllable. But when it is so preceded, the secondary accent is not used: thus, *polite conversátion*, *grĕat commendátion*.

vowel which is long, though unaccented, in the primitive words. Hence the first vowel which is lengthened in *de-príve*, *re-péat*, *profáne*, becomes short, through the influence of the secondary accent, in *dep'-riva''-tion*, *rep'-eti''-tion*, *prof'-ana''-tion*.

(a) The exceptions to this effect of the secondary accent are similar to those which take place under the antepenultimate accent: viz., when *u* occurs; as *lucubrate*, *lúcubra''tion*, *pú-rify*, *púri-fica''tion;* or when the following syllable contains a semi-consonant diphthong beginning with *e* or *i* (see exception (b) under the antepenultimate accent): thus the long *e* in *dē-viate*, *mē-diate*, continues long in *aē-viation*, *mē-diation*, *mē-diator*.

4.—The past tense frequently shortens the vowel which is long in the present tense: thus, *bĭt* from *bite; sĕid* from *say; rĕad* from *read;* and *hĕard* from *hear*.

5.—*W* has a peculiar power over the sound of the succeeding vowel: hence the sound given to the *o* in *worm*, *word*, and the broad sound given to the *a* in *water*, *wan*, *quantity* (*kw*ontity), *quality* (*kw*ŏlity), *qualify* (*kw*ŏlify), &c. The *u* which always follows *q* is sounded like *w;* and as *w* always communicates a broad sound to *a* in the syllables *al* and *ant* when under the accent, analogy clearly requires that the broad sound should be adopted in *quality*, *qualify*, *quantity*, &c.

6.—An aspirated hissing is given to *t*, *d*, *s*, *z*, *x*, and soft *c*,* immediately after the accent (either primary or secondary), and before proper diphthongs beginning with *e* or *i;* likewise often before *u*.

(a) *T* is sounded like *sh* in the combinations *tia*, *tial*, *tian*, *tiate*, *tient*, *tience*, *tion*, *tious;* as in *minutiæ*, *partial*, *partiality*, *tertial*, *expatiate*, *patient*, *patience*, *nation*, *captious*, &c.

(b) *T* is sounded like *tch*, in the combinations *teous*, *tue*, *tuous*, *tual*, *tune*, *ture*, *tute;* likewise when *t* follows *s*, *n*, *x*, as in *righteous*, *virtue*, *virtuous*, *spiritual*, *fortune*, *nature*, *statute; bestial*, *question*, *frontier*, *admixture*, &c.

"This pronunciation of *t* extends to every word in which the diphthong or diphthongal sound begins with *i* or *e*, except in the termination of verbs and adjectives, which preserve the simple in the augment without suffering the *t* to go into the hissing sound: as, *I pity*, *thou pitiest*, *he pities* or *pitied; mightier*, *worthier*, *twentieth*, *thirtieth*, &c. This is agreeable to the general rule, which forbids adjectives or verbal terminations to alter the sound of the primitive verb or noun."—*Walker*.

(c) *D* is sounded like *j* in *soldier*, *grandeur*, *verdure*.

(d) *S* is sounded like *sh* in the combinations *seate*, *sient*, *sion*, *sure*, *sue;* as in *nauseate*, *transient*, *dimension*, *censure*, *issue*, &c.

(e) *S* is sounded like *zh* when preceded by a vowel or vowel-sound; as in *occasion*, *Ephesians*, *pleasure*, &c.

(f) *Z* is sounded like *zh* in *glazier*, *grazier*, *azure*, *razure*.

(g) *X* is sounded like *ksh* in *flexion*, *crucifixion*, *anxious*, &c.

* On minutely considering the position of the organs of speech when pronouncing these consonants and vowels, it appears that this sibilation promotes ease of utterance. See Walker's "Principles," art. 459; also Smart's "Practical Grammar of English Pronunciation," pp. 68, 212.

(h) *C* is sounded like *sh* in *ocean, testaceous, social, associate,* and in similar combinations.

(i) N.B. It must be carefully remembered that the foregoing remarks are restricted to the case of *unaccented* syllables. When the accent falls on the vowel immediately *after t, d, s, x,* and soft *c,* those letters retain their proper sound: as *satiety, tune; endure, due; pursue, suicide, suit; anxiety; society.*

The only exceptions are *sugar* and *sure* with their compounds.

7.—FAULTY PRONUNCIATION OF ACCENTED VOWELS AND DIPHTHONGS.

The irregular sound of *o,* as heard in the words *dove, love,* &c., is frequently disregarded by those who think themselves bound to follow the spelling. Such speakers require to be reminded that *o,* when under the accent and followed by *m, n, v,* or *th,* very frequently has the above-mentioned short sound of *u* as in *cub.* This pronunciation is required in c*o*mfort, c*o*mpany, am*o*ng, m*o*ngrel, m*o*nger, t*o*n, t*o*ngue, &c.; c*o*vet, c*o*venant, *o*ven, &c.; *o*ther, m*o*ther, d*o*th, &c.

The same sound is to be admitted in a few instances before *z* and *r;* as in d*o*zen, c*o*zen; b*o*rough, att*o*rney, th*o*rough.

U, following *r,* sometimes assumes the sound of *oo,* instead of its sound in *cube.* This happens in the following words, and in their compounds: tr*u*th, tr*u*ly, br*u*te, r*u*in, r*u*ler, unr*u*ly, fr*u*gal, cr*u*el, cr*u*cify, pr*u*dent, Dr*u*id, fr*u*it, &c.

The following faults in the pronunciation of accented vowels and diphthongs are principally provincial; but as they are sometimes, through inadvertence, committed even by those who are in other respects accurate and elegant speakers, and as they extend to a considerable class of words, they require to be noticed.

In *catch, gather, having, thanks, thanksgiving,* &c., the *a* is often incorrectly sounded as *e,* as if written *cetch, gether, heving, thenks, thenksgiving. Get, forget, yet, instead,* are altered into *git, forgit, yil,* and *instid; since* into *sence;* whilst *justly, justice, such, shut,* &c., are frequently pronounced *jestly, jestice, sech, shet.*

To change *er* or *ir,* when under the accent and followed by a vowel, into *ur,* is an error which may be considered altogether provincial; but as the words in which it is observable are of frequent occurrence in the Holy Scriptures, in the Church Service, or in sermons, it may be useful to mention it. In this mode of pronunciation the words *imperative, heresy, merry, verily, error, miracles, irritate,* &c., are altered into *impur-ative, hur-esy, murry, vur-ily, urror, mur-acles, urritate.*

In pronouncing the diphthong *ou,* the sound of *ah* is sometimes wrongly introduced before it: as *thah-ou* for *thou; rah-ound* for *round,* &c.

8.—PRONUNCIATION OF UNACCENTED SYLLABLES.

"Besides such imperfections in pronunciation as disgust every ear not accustomed to them, there are a thousand insensible deviations in the more minute parts of language, as the unaccented syllable may be called,

which do not strike the ear so forcibly as to mark any indirect impropriety in particular words, but occasion only such a general imperfection as gives a bad impression on the whole. Speakers with these imperfections pass very well in common conversation; but when they are required to pronounce with emphasis, and for that purpose to be more distinct and definite in their utterance, here their ear fails them: they have been accustomed only to loose, cursory speaking, and for want of firmness of pronunciation are like those painters who draw the muscular exertions of the human body without any knowledge of anatomy. This is one reason, perhaps, why we find the elocution of so few people agreeable when they read or speak to an assembly, while so few offend us by their utterance in common conversation. A thousand faults lie concealed in a miniature, which a microscope brings to view; and it is only by pronouncing on a larger scale, as public speaking may be called, that we prove the propriety of our elocution."—*Walker.*

9.—ALLOWABLE FLUCTUATION IN THE SOUND OF SOME UNACCENTED VOWELS AND DIPHTHONGS.

(a) *A* final in a syllable without accent receives a sound between that of *a* as heard in *ah*, and that of *u* in *fur; e.g.*, *a*-bound, tr*a*-duce, di-*a*-dem, ide-*a*.

(b) *A* followed by a consonant in a syllable without accent receives a sound which wavers between that in *at* and that in *ut*. In colloquial pronunciation it will tend towards the latter sound; in deliberate reading or speaking it will decline less from the former: *e.g.*, comb*a*t, noblem*a*n.

(c) When *I* or *Y* is final in a syllable or followed by a consonant, and final *e* is unaccented, it no longer retains its alphabet sound: thus, *i-magine*, *y-cleped*, *p-iazza*, *li-tigious*, *hypocrisy*, *ci-vility*, *ti-midity*, *servile*, *practice*, *treatise*, *respite*, *favourite*, *genuine*, *opposite*, are pronounced e-magine, pe-azza, &c., servil, practis, treatis, respit, &c.

(d) *O*, followed by a consonant in a final syllable without accent, acquires the sound of short or shut *u*, as heard in *tub;* and if not in a final syllable, it *approaches* that sound.

In a final syllable, *o* is sounded decidedly as *u;* thus mamm*o*ck, cass*o*ck, meth*o*d, pist*o*l, cust*o*m, auth*o*r, carr*o*t, &c., are pronounced mamm*u*ck, cass*u*ck, meth*u*d, &c.

The same sound is adopted in the numerous class of words ending in *on*, *sion*, and *tion;* as tend*o*n, bludge*o*n, syph*o*n, mill*io*n, champ*io*n, centur*io*n, occas*io*n, nat*io*n, &c.

(e) *O*, not in a final syllable, *approaches* the sound of short *u;* c*o*mmand, c*o*njecture, rec*o*llect, rec*o*mmend. Consult Walker's Dictionary on these words.

(f) The sound of *u* which comes after *l*, *j*, *s*, *t*, and *d*, circumstanced as in *lute*, *sluice*, *juice*, *censure*, *leisure*, *nature*, *verdure*, wavers between the sound of *u* as heard in *rude* and that in *cube.**

(g) The words *the*, *to*, *your*, *for*, *my*, vary in their sound according to their situation.

* See Smart's "Theory," &c., p. 37.

When *the* precedes a word beginning with a vowel, the *e* is sounded plainly and distinctly; but when it precedes a consonant, it has a short sound, little more than the sound of *th* without the *e*. This difference will be perceptible by comparing *the oil, the air*, &c., with *the pen, the hand*, &c. It is obvious in the following couplet:—

> "Some, foreign writers, some our own despise;
> *The* ancients only, or *the* moderns prize."

To, likewise, is pronounced long before a vowel, and short before a consonant. This distinction will be evident by the following examples: *to ask, to end, to open, to utter, to begin.* "One man went *to* Eton; another went *to* London." Care must be taken not to convert *to* into *tŭh.*

Your and *for*, when unaccented, have their vowels shortened into a sound somewhat like that heard in *fur:* "Give me your (*yur*) hand; I wish for your (*yur*) help." *

When *my* is not accented, the *y* is pronounced as the *y* in *ably, lady.*

10.—FAULTY PRONUNCIATION OF UNACCENTED VOWELS.

E, i, o, in unaccented syllables, are erroneously sounded like short *u*, and *u* like *e*.

I. In unaccented *commencing* syllables—

e final in the syllable is improperly sounded like short *u:*

event, *ŭv*-vent; especial, *ŭs*-special; before, *bŭf*-fore; believe, *bŭl*-lieve; beneath, *bŭn*-neath; peruse, *pŭr*-ruse; repent, *rŭp*-pent, &c.

i final in the syllable † is improperly sounded like *uh:* bisect, *buh*-sect; direct, *duh*-rect; digest, *duh*-gest, mi-nute, *muh*-nute, &c.

o final in the syllable is improperly sounded like *u:* ‡ obey, *u*b-bey; oblige, *ub*-blige; opinion, *up*-pinion; society, *sus*-ciety, &c.

II. In unaccented *middle* syllables—

ible is improperly sounded like *ubble:* visible, vis-ubble.
il ———— *ul:* family, fam-ully, &c.
isy ———— *ussy:* hypocrisy, hypoc-russy, &c.
ity ———— *utty:* charity, char-utty, &c.
o ———— *un:* agony, agun-ny, &c.
u ———— *e:* particular, partic-*e*-lar, &c.
regular, reg-*e*-lar, &c.
monument, mon-*e*-ment.
augury, aug-*e*-ry.

* Another intermediate sound—namely, between the *a* in *fate*, and *u* in *fur*—is sometimes given to the *i* in *virtue, virgin*, &c.; but it is here omitted, on account of its not being very generally adopted.

† When *i* ends a syllable immediately before the accent, it is sometimes pronounced long, as in *vi-tality*, where the first syllable is sounded exactly like the first in *vial*, and sometimes short, as in *digest*, where the *i* is pronounced as if the word were written *de-gest*. Consult Walker's "Principles," Nos. 115 to 138; also Smart's "Practical Grammar," pp. 113, 134.

‡ The fluctuating sound of the *o* takes place when *o* is followed by a consonant in the syllable.

III. In unaccented *final* syllables—

ed is improperly changed into *ud:* wicked, wick*u*d, &c.
el ——— *ul*: gospel, gosp*u*l, &c.
emn ——— *umn:* solemn, sol*u*mn, &c.
ence ——— *unce:* patience, pati*u*nce, &c.
ent ——— *unt:* silent, síl*u*nt, &c.
es ——— *uz:* wishes, wish*u*z, &c.
ess ——— *us:* goodness, good*u*ss, &c.
eth ——— *uth:* sinneth, sinn*u*th, &c.
ip ——— *up:* worship, worsh*u*p, &c.
it ——— *ut:* spirit, spir*u*t, &c.
ite ——— *ut:* infinite, infin*u*t, &c.
ow ——— *ur:* window, wind*u*r, &c.

The termination *ful* is sometimes incorrectly pronounced with the short sound of the *u:* thus, beauti*ful*, duti*ful*, &c., instead of beauti*full*, duti*full*. Covetous is sometimes pronounced *covetshus*, for *covetous*.

II.—SUPPRESSING UNACCENTED VOWELS WHERE THEY SHOULD BE SOUNDED, AND SOUNDING THEM WHEN THEY SHOULD BE SUPPRESSED.

The termination ED in the past tense and participle.

With respect to the suggestion that the verbal and participial *ed* should generally be sounded in reading the Church Service, it is deserving of remark, that, though most clergymen admit it to be right in theory, very few are uniform in their practice of it. They adhere to it with tolerable regularity, perhaps, in the unvaried parts of the Service, but they frequently neglect it when reading the Psalms, Lessons, and the Gospels; so that the vowel in *ed* is sometimes distinctly sounded in one part of the sentence, and suppressed in another. As this irregularity is exceedingly prevalent, it ought to be ascribed to some general cause; and such may be found possessing very extensive, though secret influence, upon the practice of most readers. Their ear inclines them unconsciously to prefer those which are the more harmonious sounds, and the organs of speech naturally slide into that mode of pronunciation which is attended with least effort.

And here a doubt naturally arises whether the objection which has been urged by Mr. Addison, and by most modern writers on elocution, against the clustering of consonants which is produced by suppressing the vowels, may not have been carried too far. The elision of the *e* in the verbal termination *edst* is indeed always harsh; and that in *est* is generally so; and, therefore, is seldom adopted. But the elision in the termination *ed* is, in many cases, not at all harsh. The consonants may indeed have a crowded appearance to the eye, but they do not sound unpleasantly to the ear; for instance, the contracted words *sinn'd*, *oppress'd*, *distress'd*, may be thought to be barbarous in their look; but the actual sound of them rhymes with *wind* and *Ind*, *lest* and *rest*—

sounds which surely are not unharmonious. A similar remark may be extended to verbs in which *l* precedes the terminational *ed*, as *assembl'd*, *settl'd*, *troubl'd*, *mingl'd*, *kindl'd*, *saddl'd*, *sprinkl'd*, &c., the sounds of which, as they are usually pronounced in conversation, are not inferior in smoothness and ease of utterance to *assem-bled*, *setl'led*, *trou-bled*, &c., &c.

The propriety of sounding or of suppressing the *e* in the participial and verbal termination *ed* will depend upon the position of the word. The suppression will be proper when it will promote ease of utterance by lessening the number of unaccented syllables, or prevent an unpleasant *tautophony*.

The suppression of the *e* in the following instances, which occur in the Church Service, would perhaps either promote ease of utterance or prevent harshness of sound:

1.—Declar'd unto mankind—
—our fathers have declàr'd unto us—
—númber'd with thy sàints—
—sáv'd from our énemies—
—order'd by thy góvernance—
—establish'd among us—
—gáther'd together in thy name—
—scatter'd the proud—
—promis'd to our forefathers.
2.—visited and redeem'd his people.
—erred and are deceiv'd—
—afflicted or distress'd.

In conclusion, it must be mentioned that some clergymen, and even some in the most dignified stations, never make any difference between the pronunciation in reading the language of Scripture and the Church Service, and that which is adopted on all other occasions; conceiving that sufficient distinction is produced by a general solemnity of delivery; and this course I should advise being adopted.

In the words *aged*, *beloved*, *blessed*, *cursed*, *learned*, *winged*, when used as ADJECTIVES, the final *e* is seldom suppressed, even in common conversation, except when compounded with another word; as 'a full-ag'd horse, a sheath-wing'd insect.' It is certainly not to be suppressed in reading the Scriptures or the Liturgy.

Adverbs formed by adding *ly* to participial adjectives ending in *ed* very often retain the sound of *e* in those very words which suppressed it before the composition took place: thus, the *e* is sounded in *assuredly*, *advisedly*, *unfeignedly*, &c.

12.—THE TERMINATION *EL*.

E before *l*, in a final unaccented syllable, must always be pronounced distinctly: thus, *rebel*, *chancel*, *model*, *angel*, *gospel*, *apparel*, *lintel*, *gravel*, *bowel*, &c.

The exceptions are *shekel*, *weasel*, *ousel*, *navel*, *ravel*, *snivel*, *hazel*, pronounced as if written *shĕkle*, *weasel*, &c.

13.—THE TERMINATION *EN.**

E before *n*, on the contrary, in a final unaccented syllable, and not preceded by a liquid, should generally be suppressed; as *harden*, *garden*, *burden*, *bounden*, *roughen*, *taken*, *shapen*, *sharpen*, *open*, *chosen*, *lighten*, *wheaten*, *heathen*, *strengthen*, *burthen*, *smitten*, *begotten*, *graven*, *eleven*, *heaven*, *leaven*, *given*, *cloven*, *brazen*, *flaxen*, &c.; pronounced, *hardn*, *gardn*, *burdn*, &c.

The same elision takes place in compounds; as *gardner*, *burdnsome*, &c. In the following words—*hasten*, *chasten*, *fasten*, *listen*, *glisten*, *christen*, *moisten*, *often*, *soften*, the *t* is silent as well as the *e*.

Even after a liquid, the *e* is sometimes suppressed; as in *fallen*, *stolen*, *swollen*; pronounced *falln*, *stoln*, *swolln*.

The exceptions are few—*hyphen*, *hymen*, *aspen*, *patten*, *sloven*, *sudden*; *kitchen*, *chicken*, *pattens*, *mittens*. In these words the *e* is sounded; in the last four it has the sound of short *i*.

14.—THE TERMINATIONS *IL* AND *IN*.

"*I* before final *l* and *n* must be carefully pronounced, the contrary utterance being gross and vulgar: *pencil*, *vigil*, *pupil*, *griffin*, *urchin*, *resin*, *germin*, *Latin*.

"Only four exceptions are admitted, namely, *evil*, *devil*, *raisin*, and *cousin*, pronounced *e-vl*, *dev-vl*, *rai-zn*, *cuz-zn*."—*Smart*.

Most of the words ending in unaccented *il* and *in* appear to be derived from the Latin, French, or Italian. It is probable that the persons who first introduced them into our language, introduced with them somewhat of the foreign mode of pronouncing these unaccented terminations, which would become current, because it did not interfere with the sound of any other terminations pre-existing in the English tongue. Hence it may be inferred that the terminations *il* and *in* have always been sounded distinctly.

With regard to the exceptions, it is observable that *devil* and *evil* are of Anglo-Saxon origin. Of the former, Johnson says, that, on account of its derivation, "it were more properly written *divel*." (In German, *i* is sounded *e*.) *Evil* also ends with *el* in the original. Therefore it is not improbable, that, as in numerous other words terminating in *el*, the *e* has always been suppressed, and these two words have ever been sounded *dev-vl* and *e-vl*. All orthoëpists adopt this pronunciation, Walker, Smart, Webster, Jameson, &c.

Cousin is indeed a French word, but from our national love of punning, it is not unlikely that it has in English been commonly pronounced like the verb to *cozen*;—so, at least, it was in Shakespeare's time. Hotspur exclaims—

> "Why, what a deal of candied courtesy
> This fawning greyhound then did proffer me!
> Look—'*When his infant fortune came to age*'—
> And '*Gentle Harry Percy*,'—and '*kind cousin*'—
> The devil take such COZENERS!"

* The remarks under Sections 13, 14, and 15 require the particular notice of those who are inclined to follow the spelling as their guide in pronunciation.

15.—THE TERMINATION *ON*.

The *o* is suppressed in the final unaccented syllable *on*, preceded by *c, k, d, p, s, t, z*, as in *bacon, beacon, deacon, beckon, reckon; pardon; capon; prison, reason, season, treason, poison, crimson, person, lesson; cotton; blazon*, &c., pronounced *bacn, beacn*, &c.

Walker remarks that "this suppression of the *o* must not be ranked among those careless abbreviations found only among the vulgar, but must be considered as one of those devious tendencies to brevity, which has worn itself a currency in the language, and has at last become a part of it. To pronounce the *o* in those cases where it is suppressed would give a singularity to the speaker bordering nearly on the pedantic; and the attention given to this singularity by the hearer would necessarily diminish his attention to the subject, and consequently deprive the speaker of something much more desirable."

The exceptions, particularly observable in solemn speaking, are *unison, diapason, horizon, weapon*. When *x* or *n* precedes the *t*, the vowel is pronounced distinctly; as in *wanton, sexton*; and frequently so after *l* in the names *Stilton, Wilton, Melton, Milton*. It is to be remembered, that in all these words the termination *on* is sounded *un*.

16.—SUPPRESSING THE VOWEL SOUND IN THE TERMINATIONS *TION* AND *SION*.

"There is a vicious manner of pronouncing these terminations by giving them a sharp hiss, which crushes the consonants together, and totally excludes the vowels, as if *nation, occasion*, &c., were written *na-shn, occa-shn*, &c. These terminations, which are very numerous in the language, ought to be pronounced as distinctly as if written *nashun, occazhun*."—*Walker*.

17.—SUPPRESSING *T* WHEN IT OCCURS BETWEEN TWO *S'S*.

This fault is frequently observable in pronouncing the following words in the Church Service: *lost sheep, Christ's sake, hosts, requests, priests*; which are incorrectly sounded as if written *loss sheep, Chriss sake, hoss, request, priess*. A similar suppression of *t* is sometimes heard in saying *subsance*, instead of *substance*.

18.—SUPPRESSING *H* WHERE IT OUGHT TO BE SOUNDED; AND INVERSELY.

H ought always to be sounded at the beginning of words, except in the following and their compounds: *heir, heiress, honest, honesty, honour, honourable, hour*. In *humour* and its compounds, the first syllable is sounded as if written *yew*. Of late years there has been a decided tendency to give the sound of the weak aspirate to the words *human, humorous*, and *humoursome*, and also in *hospital*, where it was formerly silent. In the word *humble*, where the *h* was formerly quite suppressed in pronunciation, a weak aspirate now generally is given to the *h*.

19.—SUPPRESSING *H* BEFORE *W*; ALSO IN *SHR*; AND IN THE TERMINATION *TH*.

The aspirate *h* is often improperly suppressed in pronunciation, and we do not find the least distinction between *while* and *wile*, *whet* and *wet*, &c. In the pronunciation of words beginning with *wh*, we ought to breathe forcibly before we pronounce the *w*.

The principal exceptions are *who*, *whose*, *whom* (pronounced *hoo*, *hooze*, *hoom*), *whoever*, *whoso*, *whosoever*, *whomsoever*; *whole*, *wholly*, *wholesale*; *wholesome*, *wholesomely*, *wholesomeness*; *whoop*—in all which the *w* is silent.

The *h* is sometimes improperly omitted in pronouncing words beginning with *shr*; thus, *shrill*, *shrink*, *shrunk*, &c., are occasionally sounded as if written *srill*, *srink*, *srunk*, &c.

The aspirate is likewise dropped by some speakers in the terminational *th*; they pronounce *sixth*, *sixthly*, &c., as if written, *sixt*, *sixtly*, &c. These two latter faults are common, though unnoticed by Walker.

20.—SOUNDING *R* TOO STRONGLY OR TOO FEEBLY.

"*R* has two sounds in our language; one which may be called rough, and the other smooth. The smooth *r* ought to be employed only at the end of words, as in *bar*, *lore*, *bard*, *dirt*, *storm*; and at the end of syllables, when *r* or a vowel does not immediately follow in the next syllable, as in *bar-ter*, *inform-er*, *heart-en*. In every other case the rough *r* (accompanied with a forcible propulsion of the breath and voice) is to be used; as in *red*, *around*, *barrel* (*r* is followed by *r* in another syllable), *peril* (*r* is followed by a vowel in another syllable), *tyrant*, *bring*, *proud*, *dethrone*. In London, we are too liable to substitute the smooth *r* in the place of the rough; and, even in its proper situation, we often pronounce the smooth *r* with so little exertion in the organs as to make it scarcely anything more than the sound of *a* as heard in *father*. In Ireland, on the other hand, *r*, where it ought to be smooth, receives too strong a jar of the tongue, and is accompanied with too strong a breathing. We hear *storm*, *farm*, &c., pronounced something like *staw'-rum*, *far'-um*." *

The following are common instances in which the *r* is by some speakers entirely suppressed: *first* is converted into *fust*, *wherefore* into *whuffore*, *perhaps* into *pehaps*, *perform* into *peform*, *mercy* into *mussy*, &c.

When a word ending with smooth *r* is followed by a word beginning with a vowel (as *bare elbow*, *nor all your arts*), *r* appears to be in the same situation as *r* in *barrel* and *peril*. In this case, Mr. Smart recommends the use of the rough *r*, but not with force.—"Practical Grammar," p. 304.

21.—SUPPRESSING THE SOUND OF THE FINAL CONSONANTS.

"One great cause of indistinctness in reading is sinking the sound of final consonants, when they are followed by words beginning with vowels, and of some when the next word begins with a consonant."—*Walker*.

* See Appendix to "Lecture on Stammering and Defective Articulation," where will be found some directions respecting the method of curing a defective utterance of the *r*.

The *d* in *and* is always to be sounded when a vowel begins the next word, and particularly when that word is the article *an*.

When consonant-sounds of different formation immediately succeed each other, the organs must *completely* finish one before they begin to form the next. If this rule is not attended to, the articulation will not be sufficiently strong. This active separation of the organs in order completely to finish the consonants, when it is a mute, makes the ear sensible of a kind of rebounding. Supposing the following sentence were to be read: '*He received the whole of the rent before he parted with the land:*' we shall immediately perceive the superior distinctness of pronouncing it with the *t* and *d* finished by a smart separation of the organs, and somewhat as if written, '*He receive-de the whole of the ren-te before he parted-de with the lan-de.*' The judicious reader will observe that this rule must be followed with discretion, and that the final consonant must not be so pronounced as to form a distinct syllable; this would be to commit a greater error than that which it was intended to prevent: but as it may with confidence be asserted that audibility depends chiefly on articulation, so it may be affirmed that articulation depends much on the distinctness with which we hear the final consonant; and trifling, therefore, as this observation may appear at first sight, when we consider the importance of audibility, we shall not think anything that conduces to such an object below our notice."—*Walker.*

22.—THE TERMINATIONAL *NG.*

The terminational *ng* sound upon the following vowel exactly as they do in *singer* and *bringer;* no sound of the *g* should be heard, as in *anger* and *finger.*

Ex.—Bring-all, among-us, &c.—*Smart.*

GUIDANCE IN PRONUNCIATION.

I. The custom of cultivated society is the first guide in pronunciation: *e.g.*, the diphthong *ea* is commonly sounded like *e;* therefore analogy would require *great* to be pronounced *greet;* but custom decidedly prefers *grate.*

II. ANALOGY is the second guide. When custom varies, ascertain how a similar combination of letters in other words is pronounced: *e.g.*, most persons pronounce *among* as if it were written *amung;* some, however, follow the spelling, and give the alphabetic sound to the *o.* But as in the syllable *mong* in the words *monger, mongrel,* the sound of *u* is substituted, analogy is in favour of adopting the same sound in *among.*—On the same principle, *censure* is to be pronounced as if written *cen-shure,* because *sure, surely, surety,* &c., are sounded as if there were an *h* in the words.—Dissyllables, compounded with the syllable "ward," are accented on the *first* syllable; as *backward, forward; upward, downward; homeward; onward; northward, southward; eastward, westward;*—therefore analogy requires that the accent should be laid on the first syllable of *toward* rather than on the second. The authority of all pronouncing dictionaries supports the same conclusion. In poetry,

the word is generally pronounced as a monosyllable.—Is it forefáther or fórefather? As the accent is on the first syllable in *godfather*, *grandfather*, and *stepfather*, analogy justifies the accent on the first syllable of *fórefather*.

Guidance may also be obtained in some doubtful instances by observing the strong tendency in pronunciation to shorten in compounded words the vowel or diphthong which is long in the primitive: thus, *nātion*, *nătional*; *Chrīst*, *Chrĭstian*; *glōbe*, *glŏbular*; *mēad*, *mĕadow*, &c.—On this principle the *a* is shortened in *săcrament*, *săcrifice*, and the *o* is shortened in *knŏwledge*.

III. DERIVATION, either from words in our own or in a foreign language. When analogy fails, or is conflicting, then consult *Derivation*. For instance, as *o* receives its alphabetic sound in *over* and *overt*, some speakers give it the same sound in *covert*; but the derivation of that word from *cover* will decide the correct pronunciation to be *cŭvert*.—Again, is it *frontlet* or *fruntlet*? In some words the syllable *ont* has the alphabetic sound of the *o*, either long, as in the contracted word *don't*, or short as in *font* and *frontier*; but as *frontlet* is derived from *front*, in which, as well as in *affront* and *confront*, *o* is usually sounded as *u*, the derivation should be pronounced like the primitive.

IV. PERSPICUITY. When neither analogy nor derivation will guide, regard should be paid to perspicuity: *e.g.*, if *a* in *haling* (dragging) receives the alphabetic sound, the word is liable to be confounded with *hailing* (calling to, speaking to). This doubt will be prevented if the word is pronounced as if written *hauling*; and indeed it is now thus usually spelt. In this instance a regard to *derivation* will assist; as the word *hale* is derived from the French verb *haler*, the sound of the *a* in the English word may be allowed to resemble that of the French vowel.—Fifty years ago *dome* was frequently pronounced *doom*; so that the *doom* of St. Paul's might mean either its fate or its roof. Regard to the spelling now prevents such a mistake, and produces perspicuity.

V. EUPHONY, or *ease of utterance*, will decide the pronunciation in regard to the place of the accent in some doubtful cases. The words *corruptible*, *acceptable*, *perceptible*, *susceptible*, are more easily pronounced with the stress on the *second* syllable rather than on the *first*.—The word *pronunciation* is smoother when the *c* is sounded as *s*, not as *sh*, and the word pronounced as if written *pronunseashon*, not *pronunsheashon*. The repetition of the hissing sound of *sh* is unpleasant. The word "orthoëpist" is more easily pronounced with the accent on the second syllable than on both first and third. *Orthóepist* requires less effort in utterance than *or'tho-épist*. The accent is laid on the second syllable in several other similar compounds, *orthog'onal*, *orthog'raphy*, *orthol'ogy*, *orthom'etry*.

VI. ORTHOEPISTS. When custom varies, and opposite inferences may be drawn from the consideration of analogy, derivation, or euphony, then let the agreement of the majority of *orthoëpists* decide.

Note.—The student, and those who take an interest in orthöepy, which, like orthography, varies much in the course of centuries, will find in Webster's Dictionary a curious and useful synopsis of words differently pronounced by different orthöepists.

ALPHABETICAL LIST.

A LIST OF WORDS, OCCURRING IN THE SCRIPTURES, TO BE PRONOUNCED ACCORDING TO THE AUTHORITY OF WALKER AND LATER WRITERS.—(*N.B.* Where they differ, the opinion of the *majority* is followed.)

*** The figures refer to the preceding sections

The accented syllable is distinguished by the acute accent.

A, article, short, not *ā*, as in the first letter of the alphabet.
Abhor, (*h* to be sounded)
Above, *abŭv*, not *abōve*
Absolution, (*s* sharp)
* Accep′-table
Ac′-cess
Accómplish, (*o* as in *not*)
Acknowledge, *ak-nol′-ledge*[1]
Apostolic, *ap′-os-tol′-ic*
Arch-ángel, *ark-ángel*
Are, *ar* (*a* as in *far*)
Authority, *aw-thŏr-ity*
Awkward, *ȧwk-wurd*

A.

Ahá ! *ah-hah′*
Albéit, *all-bē-it*
A′lienate, *ȧle-yen-ate*[2] (b)
Almighty, *all-migh′-ty*
Almond, *ȧ-mund* (*a* as in *far*)
Alms, *amz* (*a* as in *far*)
Aloes, *al′-oze*
Among, *amung′*[7]
Amongst, *amungst*
† And, not *end*
‡ Answer, *ănswer*
Ant, (*a* as in *fat*)
§ Any, *en-ny*
Apostle, *apos′-sl* (*o* as in *not*)

B.

Bade, *bad*
Balm, *bam* (*a* as in *far*)
Bap-tize′, not *bap′-tize*
Bath, (*a* as in *far*)
Because, (*s* as *z*)
Bé-he-moth
Be-lieve, not *blieve*
Beneath, *benēēth* (*th* as in *this*)
Besom, *bézum*

‖ Betroth′, *betrŏth*, (*th* as in *thin*)
Bier, *beer*
Bolled (*o* as in *no*)
Bŏsom
Both, not *bo-ath*
Break, *brake*
Brethren, not *bruthren*, nor *breth′-e-ren*
Burial, *ber-re-al*

* Accep-table.]—Walker regretted that, in his time, this word has shifted its accent from the second to the first syllable. It would have afforded him satisfaction to have known that the principle which he recommended has latterly so much prevailed, as to have nearly restored the original pronunciation. His general rule is, that when *p* or *c* occurs before *t*, in words of four syllables, or more than four (as in *perceptible*, *susceptible*, *corruptible*, *incorruptible*, *refractory*, *refectory*, *perfunctory*, &c.), ease of utterance is much promoted by laying the accent on the syllable ending with the *p* or *c*.

† And.]—The faulty conversion of *and* into *end* is sometimes heard among those who wish to avoid the opposite fault of making *and* emphatic.

‡ Answer.]—The *a* often has the open sound in this word, as pronounced by some of our best speakers.

§ Any.]—Refer to the remarks under the word "many." If there is reason for continuing to pronounce that word *menny*, *enny* will be admitted on the score of affinity.

‖ Betroth′.]—But there is a tendency to make the *o* long.

C.

Calf, *caf* (*a* as in *far*)
Calm, *cam* (*a* as in *far*)
Catch, not *ketch*
Catholic, (*a* as in *cat*)
Censure, *censhure* [6] ([d])
Chamber, *chame-ber*
Chamberlain, *chame-ber-lin*
Charity, (*a* as in *chat*)
Chasten, *chase-sn* [13]
Chăstity [2]
Chastisement, *chăs'-tiz-ment* [2]
Children, not *childern*
Christianity, *chris-te-án-ity* [6]
Clothes, *clothze* or *cloze*
Concú-piscence
Condemn, (*n* silent)
Conduit, *kun-dit*
Conquer, *kong-kur*
Conqueror, *kong-kur-ur*
Con'trite
* Cor-rup'-tible
Courteous, not *curtyus*
Covert, *kuv-vurt* [7]
Covetous, *kuv-e-tus* [7]
Could, (*l* silent)
Couldest, (*l* and *e* silent)
Coulter, *koletur*
Courtesy, (*curtesy*)
Cru-el, not *crool*
Cruse, *krooz*

D.

Deacon, *de-kn* [15]
Defend', not *dĕfend*
Decease, *s* not *z*
Design, *desine* (not *z*)
Desist, *de-sist* (not *z*)
De-spite'
† Deuteron'omy
Devil, *dev'l* [16]
Devilish, *dev-vl-ish* [14]
De-liv'-er, not *dĕ-liv-er*
Demon, *demun* [15]
Diamond, *di-a-mund* [15]
Discern, *diz-zern'*
Dissemble, not *dizzemble*
Draught, *drăft*
Drought, *drout*, not *drouth*, nor *draut*

E.

Ear, not *year*
Ecclesiastic, *ec-clĕ-zhe-as-tic* [6]
‡ Either, *e-ther*, or *either*
Em-e-rods, (*em* as in *them*)
§ Endow, *ow* as in *down*, not as in *blow*
Engine, *enjĭn*
Epistle, *e-pis-sl*
Ere, *air*
Errand, not *arrand*
Error, not *urror*
Evil, *e-vl* [14]
Ewe, *yu*
‖ Ever-las'-ting
Ex'-orcist

* Corruptible.]—See note on "acceptable."

† Deuterónomy.]—According to analogy, in all other words compounded with *deutero*, the *third* syllable is accented: *deuterógamist*, *deuterógamy*, *deuterópathy*, *deuteróscopy*.

‡ Either.]—The general sound of *ei* in English words is *a* or *e*, there being only four words, *height*, *sleight*, *heigh-ho*, *eider*, in which it has the sound of *i*. To give it this sound in *either* and *neither* is a modern fashion, contrary to the strongest analogies, and discountenanced by most orthoëpists and many public speakers, who agree in preferring *ether* and *nether*. The words come from the Saxon: therefore *ei* in the first syllable is not the Greek diphthong Ει.

§ Endow.]—In all derivations, *dower*, *dowry*, *dowager*, &c., the same sound of *ow* is adopted.

‖ Everlasting.]—In this word, the primary accent may be transferred to the first syllable of "*ever*," if the sentiments should require it. (Grant's Gram., p. 167.)

Father, (*a* as in *far*)
Fellow, *fel-lo* (*o* as in *no*)
First-fruits
Flay, not *fle*
Follow, *fol-lo* (*o* as in *no*)
Folk, *foke*
* Foréfathers

† God, (*o* as in *not*)
Gold, (*o* as in *no*)
‡ Great, *grate*

Hallelujah, *halleluyah*
Hallow, (*a* as in *fan*)
Half, *haf* (*a* as in *far*)
Hatred, (not *ha-ter-ed*)
Have, (*hăv*)
Heard, *herd*
Hearth, *hărth*
Height, *hite* not *highth*
Heresy, not *her-e-zy*

I, not *aye*
Idol, not *idle*
Incarnation, not *incurnation*
Infinite, *in-fe-nit*[3]

Jealousy, (*s* not *z*)

F.

Fōrge
Forget, not *forgit*[7]
Forthwith, (*th* as in *thin*)
Frailty, *frale-ty*
Front, *frunt*[7]
Frontlet, *fruntlet*
Figure, *fig'yur*

G.

Greaves, *grēves*
Gross, (*o* as in *no*)

H.

Herewith', (*th* as in *thin*)
Heretofore, *here-too-fōre*
Hīnder, *adj.*
Hīndermost
Hŏm-age
Hundred, not *hunderd*
Hymn, *him*
Hypocrisy, (*s* not *z*)
Hypocrite, *hyp-o-crit*

I.

Inspiration, *insperation*
Instead, *instĕd*, not *instid*
Iron, *i-urn*
§ Issue, *ish-shu*[6] ([d])

J.

Justice, not *jestice*[7]

K.

Knowledge, *nŏl-ledge*[1]

L.

Leasing, *leazing*
Length (*g* sounded), not *lenth*
Lĕp'er
Leprosy, (*s* not *z*)

Libertines, *Lib'-er-tins*
Linen, *lin-nin*
|| Lord, (*o* as in *nor*)

* Foréfather.]—According to the authority of orthoëpists.

† God.]—The short *o* and the *d* must be distinctly sounded, so that the word may never be corrupted into *Gad*, *Gaud*, *Gode*, *Got*.

‡ Great.]—Custom is so decided in pronouncing *ea* in this word like *ea* in *pear* and *bear*, that to sound it otherwise is generally considered affectation.

§ Issue.]—But many now pronounce this word *issew*, and Mr. Gladstone so pronounces it.

|| Lord.]—Care must be taken to sound the *o* and *r* distinctly and fully in this word, to prevent it from being changed into such sounds as the following, which are occasionally heard: *Lard*, *Lurd*, *Lod*, *Lode*, *Lorud*, *Lud*, *Laud*.

* Many, *menny*
† Manifold, *man'-e-fold*
Master, (*a* as in *far*)[7]
Marry, (*a* as in *mat*, not *far*)
Mediator, *mē-di-a-tur*[3] ([a])

Nature, *na-tchure*[6]
Natural, *nat-tchu-ral*[1]
National, *nash-un-al*[2]
‡ Neither, *nether* or *nither*

Oaths, *ōthz* (*th* as in *this*)
Ob-tain, not *obe-tain*
Oblige, *oblīdge*
Of-fences, not *o-fences*
Often, *of-fn*[13]

Paradise, (*a* as in *mat*)
Pardon, *par-dn*[15]
Pardonable, *par-dn-a-bl*[15]
Pardoning, *par-dn-ing*[14]
Pa'-rent, not *par-ent*
Parliament, *par-le-ment*
Path, (*a* as in *far; th* as in *thin*)
Paths, *pathz* (*th* as in *this*)
Pa-tri-arch[2] ([b])
Perform, (*o* as in *not*)
Peril, *pĕr'-il*, not *pur-il*
Perhaps, (*h* to be sounded)

M.

Medicine, *med-e-sin*
Merchant, not *marchant*
Mine, not *mĭn*
Miracle, (*i* as in *pin*)

N.

Nephew, *nevvew*
None, *nŭn*
§ Nō-table, not *nŏt-able*

O.

One, *wun*[5]
Once, *wunse*[5]
Only, *ownly*, not *ŏnly*
Op-press, not *o-press*
Or-di-na-ry *or* ord-na-ry

P.

Person, *per-sn*[15]
Persuasion, *per-sua-zhun*[6] ([c])
Persuasive, (*s* sharp ‖)
Pitied, *pit-id*[6] ([b])
Pour, *pore*
Pomegranate, *pŭm-gran'-nat*
Po'-ten-tate
Pontius, *Pont-ius*
Prē-cept
Preside, (*z* not *s*)
President, *prez-e-dent*
¶ Príncess, not *princéss*

* Many.]—General custom favours this pronunciation, which has probably always been the sound of the word, derived from the Saxon word *mænig*. Amongst old writers it was often written *menie* or *meyny*.

† Manifold.]—Etymology would require this word to be pronounced *mennyfold*, but custom decides otherwise. A similar deviation prevails in the preposition *tō-wards*, in which *o* has its regular sound, though the primitive word *to* is sounded like the adverb too.

‡ Neither.]—See remarks under the word "either."

§ Nōtable.]—*i.e., remarkable. Nōtable* signifies *careful* or *bustling*.

‖ S in the adjective termination *sive* is always sharp and hissing.

¶ Princess.]—According to the present fashion this word is accented on the *second* syllable. This change in the accentuation may be ascribed probably to the fact that the *possessive* case of the word has come into frequent use in connection with a modern theatre. Ease of utterance has great influence on pronunciation. As it is more difficult to say "The Prin'cĕss's" than "The Prĭncéss's," therefore the latter accentuation is generally adopted. But is this a sufficient reason why the word in any other case than the possessive should lose its original accent on the *first* syllable? If it is, analogy would require that we should say "Countéss, Marchĭonéss, Duchéss." Still, however, the word is allowed to retain the accent on the *first* syllable when the next word has the accent on that syllable. Every one speaks of the "Príncess Alice," not of the "Princéss Alice."

Prison, *priz-zn* [15]
Prisoner, *priz-zn-ur* [15]
Process, *prŏs'-ess*
Prophecy, *s. prof'-fe-se*
Prophesy, *v. prof'-fe-si*
Propitiation, *pro-pish-e-á-shun* [6] (a)
Proving, *prooving*
Psalm, *sam* (*a* as in *far*)
Psalmist, *sal-mist* (*a* as in *far*)
Psalmody, *sal'-mo-de* (*a* as in *far*)
Pŭnish, not *poo-nish*
Pŭnishment, not *poo-nish-ment*
Pursue, *pur-sú* [6] (i) not *purshu*
Push, *pŏosh*
Put, (*u* as in *bull*)

Q.

Quantity, (*a* like *o* in *not.*)

R.

Raisin, *ra-zn*
Rather, not *ruther*
Ravening, *ră-vn-ing*
Reason, *re-zn*, not *resun* [15]
Reasonable, *re-zn-a-bl* [15]
Rec-oncile, not *re-concile*
Revolt, (*o* as in *bolt*)
Rule, *rool*, not *re-ule* [7]

S.

* Sabáoth
† Sàbbath-day, (only *one* accent)
Săc-ra-ment [1]
Săc-ra-ment-al [1]
Sacrifice, *s. săk-kre-fice*
Salvation, not *sulvation*
‡ Sātan
Says, *sez*
Scarceness, (*a* as in *fate*)
Schism, *sizm*
Scourge, *skurje* (*u* as in *tub*)
Season, *se-zn* [15]
Second, *sek-kund*, not *sek-knd*
Seethe, (*th* as in *this*)
Selves, not *sulves*
Sepulchre, *sep'-ul-kur*, (*u* as in *tub*)
Sew, *sow*
Shall, neither *shull* nor *shawl*
Shalt, not *shult*
Shew, *show*
Should, (*l* silent)
Shouldest, (*l* and *e* silent)
Sŏd-er
Soften, *sof-fn* [13]
Sojourn, *só-jurn* (*u* as in *tub*)
Sojourner, *só-jurn-ur*
Solace, *sol'las*
Spĭrit, not *sper-it*, nor *spur-it*
§ Staves, *pl.* of *staff*, rhymes with *calves* in some instances, but not in general.
Starry, (*a* as in *far*)
Strength, (*g* sounded)
Subject', *verb*

* Sabáoth.]—As custom varies in the pronunciation of this purely Hebrew word, the authority of the Masoretic punctuation induces some to pronounce it Sa-ba-oth; by which mode it is prevented from being confounded with *Sabbath.*

† Sàbbath-day.]—When two substantives are compounded, one accent is commonly used instead of two. "Thus we should say, the *wár mìnister*, if there were no other ministers of state beside that one; but as there are others, we say the *wàr minister*, with a reference to the others."—*Smart.* On the same principle, only *one* accent is given to *Sàbbath-day*, *màn-servant*, *màid-servant*, *jùdgment-seat*, &c.

‡ Sa-tan.]—The first *a* is long in the Hebrew: short in the Latin and Greek. (Care must be taken not to pronounce it as if spelt *Sa-tn.*)

‡ Sa-tan.]—Also pronounced "Săt-an"—a custom originating perhaps in the practice of some Greek and Latin versifiers of the middle and modern ages, who shortened the first vowel in the word "Sătanas;" but as the English version both of the New as well of the Old Testament adopts the original *Hebrew* word, in which the first vowel is long according to the Masoretic punctuation, "Sā-tan" appears to be the preferable mode of pronunciation.—Care must be taken not to convert it into "Sa-tn."

§ Staves.]—This pronunciation, which analogy justifies, is adopted by some who are generally considered very correct speakers. Walker makes it rhyme with *caves.*

Subjec'-ted, *part. adj.*
Subtil, *suttl*
Subtilly, *suttilly*
Subtilty, not *sub-tl-ty*
Such, not *setch*[7]
Suit, not *shute*[6] (1)
Sworn, (*o* as *no*; *w* sounded)
Synagogue, *sin-a-gŏg*

T.

Tăb-ret
Talk, *tawk*
Terrible, not *turrible*
Testimony, *testimun-y*[9]
Thanks, not *thenks*[9]
Thanks'-giving (accent on the first)
Than, not *then*[9]
Thraldom, *thrawl-dum*
Tóward, (*o* as in *no*)
Tówards, *tó-urdz*
Treason, *tre-zn*[15]
Treasonable, *tre-zn-a-bl*
Trŏth
Truths, (*th* as in *thin*)
True, *troo*, not *tre-ew*[7]

U.

Underneath, *undernethe*, (*th* as in *this*)

V.

Value, *val-yoo*, not *valoo*
* Venison, *ven-zn*
Vĕr-y, not *vŭr-ry*
Victuals, *vittlz*
Virtue, *vir-tchu*[6]
Virtuous, *vir-tchu-us*
Volume, *vol-yume*
Vouch-safe', (*ch* sounded)

W.

Walk, *wauk*
Wast, *wŏst*
† Weapon, *wĕp-pun*[1]
Whereof, *hware-of* (*o* as in *not*) unless emphatic
Wherefore, *hwaré-fore*
Whereunto, *hware-un-toó*
Who, *hoo*
Whom, *hoom*
Whose, *hooze*
Whole, *hole*
Wholly, *hole-ly*
Wicked, *wik-id*
Wickedness, *wik-id-ness*
Wī-li-ness
With, (*th* as in *this*)
Womb, *woom*
Women, *wĭm-min*
Wonder, *wŭnder*[5]
Wont, *wunt*; not *want*
Worship, *wurship*[5]
Would, *wood*
Wouldest, (*l* and *e* silent)
Wound, *woond*
Wrap, not *wrop*
Wrath, *rawth*
Wrestle (*t* silent)
Wroth, *roth* (*o* as in *not*)

Y.

Yea, *yay*
Yellow, *yel-lo*
Yours, (*s* as *z*)
Yonder, not *yander*, *yender*, nor *yunder*
Youths, (*th* as in *thin*)

Z.

Zealot, *zĕl-ut*[1]
Zealous, *zĕl-us*

* Venison.]—Walker advises that this word should be a tri-syllable in reading the language of Scripture; but general custom is against him. If his suggestion were adopted, a similar principle ought to be extended to *victuals*, and *business*.

† Weapon.]—*Wep-pn*, according to Walker.

APPENDIX II.

Lord Brougham's letter of advice—Lord Stanley's speech at University College—Lord Stanhope's speech at Aberdeen—"The Bishops, the Clergy, and the People"—*Fraser's Magazine*—Contemporary orators—"A Few Words about Sermons"—*Cornhill Magazine*—"On Clergyman's Sore Throat"—Voices—Pulpit Oratory—Musical Society of London—A Movable Model of the Larynx—The Phonograph and the Microphone—The Telephone—The Edison Telephone—The Edison Telephone in London—The Origin of Language—Future of the English Stage—A French Actor's View of the English Stage and English Elocution.

LORD BROUGHAM'S ADVICE TO THE LATE LORD MACAULAY, ON ENTERING LIFE.

In 1823, when Lord Brougham was at the mature age of forty-four, he addressed the following letter to Lord (then Mr.) Macaulay's father, Z. Macaulay, Esq. :—

"MY DEAR FRIEND,—My principal object in writing to you to-day is to offer you some suggestions, in consequence of some conversation I have just had with Lord Grey, who has spoken of your son (at Cambridge) in terms of the greatest praise. He takes his account from his son; but from all I know, and have learnt in other quarters, I doubt not that his judgment is well formed. Now, you of course destine him for the bar; and assuming that this, and the public objects incidental to it, are in his views, I would fain impress upon you (and through you, upon him) a truth or two which experience has made me aware of, and which I would have given a good deal to have been acquainted with earlier in life from the experience of others.

"First. That the foundation of all excellence is to be laid in early application to general knowledge is clear; that he is already aware of; and equally so it is (of which he may not be so well aware) that professional eminence can only be attained by entering betimes into the lowest drudgery, the most repulsive labours of the profession; even a year in an attorney's office, as the law is now practised, I should not hold too severe a task, or too high a price to pay, for the benefit it must surely lead to; but at all events, the life of a special pleader, I am quite convinced, is the thing before being called to the bar. A young man whose mind has once been imbued with general learning, and has acquired classical propensities, will never sink into a mere drudge. He will always save himself harmless from the dull atmosphere he must live and work in; and the sooner he

will emerge from it, and arrive at eminence. But what I wish to inculcate especially, with a view to the great talent for public speaking which your son happily possesses, is that he should cultivate that talent in the only way in which it can reach the height of the art: and I wish to turn his attention to two points. I speak upon this subject with the authority both of experience and observation; I have made it very much my study in theory; have written a great deal upon it which may never see the light; and something which has been published; have meditated much, and conversed much on it with famous men; have had some little practical experience in it, but have prepared for much more than I ever tried, by a variety of laborious methods; reading, writing, much translation, composing in foreign languages, &c.; and I have lived in times when there were great orators among us; therefore I reckon my opinion worth listening to, and the rather, because I have the utmost confidence in it myself, and I should have saved a world of trouble and much time had I started with a conviction of its truth.

"1. The first point is this: The beginning of the art is to acquire a habit of *easy speaking;* and in whatever way this can be had (which individual inclination or accident will generally direct, and may safely be allowed to do so) it must be had. Now, I differ from all other doctors of rhetoric in this; I say let him first of all learn to speak easily and fluently; as well and as sensibly as he can no doubt, but at any rate let him learn to speak. This is to eloquence, or good public speaking, what the being able to talk in a child is to correct grammatical speech. It is the requisite foundation; and on it you must build. Moreover, it can only be acquired young; therefore let it by all means, and at any sacrifice, be gotten hold of forthwith. But in acquiring it every sort of slovenly error will also be acquired. It must be got by a habit of easy writing (which, as Windham said, proved hard reading); by a custom of talking much in company; by debating in speaking societies, with little attention to rule, and mere love of saying something at any rate, than of saying anything well. I can even suppose that more attention is paid to the matter in such discussions than to the manner of saying it; yet still to say it easily, *ad libitum*, to be able to say what you choose, and what you have to say. This is the first requisite; to acquire which, everything else must for the present be sacrificed.

"2. The next step is the grand one; to convert the style of easy speaking into chaste eloquence. And here there is but one rule. I do earnestly entreat your son to set daily and nightly before him the Greek models. First of all he may look to the best modern speeches (as he probably has already); Burke's best compositions, as the *Thoughts on the Cause of the present Discontents; Speech on the American Conciliation*, and *On the Nabob of Arcot's Debt;* Fox's *Speech on the Westminster Scrutiny* (the first of which he should pore over till he has it by heart); *On the Russian Armament;* and *On the War*, 1803; with one or two of Windham's best, and very few, or rather none, of Sheridan's; but he must by no means stop here; if he would be a great orator he must go at once to the fountain-head, and be familiar with every one of the great orations of Demosthenes. I take it for granted that he knows those of Cicero by heart: they are very beautiful, but not very useful, except perhaps the *Milo pro Ligario*,

and one or two more; but the Greek must positively be the model; and merely reading it, as boys do, to know the language, won't do at all; he must enter into the spirit of each speech, thoroughly know the position of both parties, follow each turn of the argument, and make the absolutely perfect, and most chaste and severe composition familiar to his mind. His taste will improve every time he reads and repeats to himself (for he should have the fine passages by heart), and he will learn how much may be done by a skilful use of a few words, and a rigorous rejection of all superfluities. In this view I hold a familiar knowledge of Dante to be next to Demosthenes. It is in vain to say that imitations of these models won't do for our times. First, I do not counsel any imitation, but only an imbibing of the same spirit. Secondly, I know from experience that nothing is half so successful in these times (bad though they be) as what has been formed on the Greek models. I use a very poor instance in giving my own experience; but I do assure you that both in course of law and Parliament, and even to mobs, I have never made so much play (to use a very modern phrase) as when I was almost translating from the Greek. I composed the peroration of my speech for the Queen, in the Lords, after reading and repeating Demosthenes for three or four weeks, and I composed it twenty times over at least, and it certainly succeeded in a very extraordinary degree, and far above any merits of its own. This leads me to remark, that though speaking with writing beforehand is very well until the habit of easy speech is acquired, yet after that he can never write too much; this is quite clear. It is laborious, no doubt; and it is more difficult beyond comparison than speaking off-hand; but it is necessary to perfect oratory, and at any rate it is necessary to acquire the habit of correct diction. But I go further, and say, even to the end of a man's life he must prepare, word for word, most of his finer passages. Now, would he be a great orator or no? In other words, would he have almost absolute power of doing good to mankind in a free country, or no? So he wills this, he must follow these rules.—Believe me, yours, H. BROUGHAM."

LORD STANHOPE'S SPEECH AT ABERDEEN.

"Now there is one scene of success to which you may think my remarks will not apply. I mean speeches, such as you hear in public assemblies—in the Houses of Lords and Commons, for example—where you find an extemporaneous and immediate reply delivered with great force and effect, to some speech which has only just been uttered. You will find, if you consider this more closely, that the power of making such quick replies is only to be gained by great study and by slow degrees. And I will give you on this subject the opinion of one of the most judicious, perhaps the most judicious writer who ever wrote upon the subject. I will give you a sentence from the great work of Quintilian. Does Quintilian think that the mere extemporaneous faculty or power of speaking is derived from genius alone? He says 'Sine hac quidem conscientiâ (multum in scribendo laborem insumpsisse) illa ipsa ex tempore dicendi facultas inanem modo

loquacitatem dabit et verba in labris nascentia.' Observe that happy expression—'verba in labris nascentia.' Now I ask you, may not these words remind you of that sort of rant which we sometimes hear on some hustings, and is not this empty babble wholly distinct from that measured, well-considered wisdom which we find to proceed from the leaders of opposite parties in the House? Does it not show, in the clearest manner, that, in the language of Quintilian, study makes the difference between the mere flow of words, and the real power of addressing argument, and wit, and eloquence, in immediate reply? To make this still clearer to you, I would venture to illustrate my meaning by a story derived from a different career of success. It is related in Italy of a painter, that, having produced a most powerful, though perhaps unfinished, picture, in three days, he asked as its price a hundred sequins. It is said that the churlish patron demurred at the price, saying that the sum seemed to him excessive for the work of three days. 'But what!' cried the indignant artist, 'do you forget that I have been thirty years in learning how to make this picture in three days?' When, therefore, you see an immediate reply proceed from some of the great leaders of public opinion, do not deceive yourselves by the idea that this was a mere burst of extemporaneous genius, but be assured that there has been study, persevering study, to give the power and faculty of this outburst, which seemed to spring up at the moment, and that there is a deeper source than that moment could supply.

"Gentlemen, I feel tempted at this place to state to you, from the highest authority, some of the means by which that important gift of readiness of speech can be most easily and completely acquired. And you will observe that the power of extemporaneous speaking is not confined merely, so far as utility goes, to men engaged in public life, but may in many circumstances in private life be found of great advantage. Perhaps you may like to hear some practical advice which came from a man of the highest reputation on this point. No man possessed that power of using in his oratory the right word in the right place—no man carried that gift to a higher degree of perfection, as all parties have owned—than Mr. Pitt. Now my father had the honour to be connected in relationship with that great man—and, as such, he had the privilege of being in the house with him sometimes for many weeks together. Presuming on that familiar intercourse, he told me, he ventured on one occasion to ask Mr. Pitt by what means—by what course of study—he had acquired that admirable readiness of speech—that aptness of finding the right word without pause or hesitation. Mr. Pitt replied that whatever readiness he might be thought to possess in that respect, he believed that he derived it very much from a practice his father—the great Lord Chatham—had recommended to him. Lord Chatham had bid him take up any book in some foreign language with which he was well acquainted, in Latin, Greek, or French, for example. Lord Chatham then enjoined him to read out of this work a passage in English, stopping where he was not sure of the word to be used in English, until the right word came to his mind, and then proceed. Mr. Pitt states that he had assiduously followed this practice. At first he had often to stop for a while before he could recollect the proper word, but he found the difficulties gradually

disappear, until what was a toil to him at first, became at last an easy and familiar task. Of course I do not mean to say, that with men in general, the same success as in the case of Mr. Pitt, or anything like it, would be found to follow this same course of practice; although I am able to assure you from other cases I have known, that an experiment of this kind is of great use in removing the difficulties of extemporaneous speaking; and it not only gives its aid in public speaking, but also in written composition. Moreover, you will find this course has the further advantage of confirming and extending your knowledge of some valuable author who has already been made the subject of study; and on these grounds it is, as I conceive, by no means unworthy of your adoption."

LORD STANLEY'S SPEECH AT UNIVERSITY COLLEGE.

"Gentlemen, there is one characteristic of this College, as of the University of which it forms part, which ought not to pass without notice. You were among the first to break in upon the old routine which practically almost limited English teaching to classical and mathematical studies. Here, too, the older Universities have followed your lead; but though much has been done in that respect both at Oxford and Cambridge, yet practically it is there the case that classical and mathematical proficiency secure the highest prizes and the most valuable endowments, while the other more recent branches of study are comparatively unendowed. In this place I am told it is otherwise, and that the student who has taken the highest honours in Natural Philosophy, in Modern Languages, in History, or any other of the branches of study for which prizes have been conferred to-day, is not looked upon as in any way inferior to one whose special acquirements may have lain in the direction of Latin and Greek. I am glad also to learn that much stress is laid by those who direct the course of teaching here, on a *thorough and scientific knowledge of that language with which we as Englishmen are most concerned,—I mean our own.* No word will fall from me in disparagement of classical literature; I know its value too well; but it seems strange that in a country where so many students are familiar with every dialect of Greek, and every variety of classical style, there should be comparatively so few who have really made themselves acquainted with the origin, the history, and the gradual development into its present form of that mother-tongue which is already spoken over half the world, which is destined to yet further geographical extension, and which embodies many of the noblest thoughts that have ever issued from the brain of man. To use words with precision and accuracy, one ought to know their history as well as their present meaning. And, depend upon it, it is the plain Saxon phrase, far more than any term borrowed from Greek or Roman literature, that, whether in speech or in writing, goes straightest and strongest to men's heads and hearts.

"We have heard at the Bar, or in Parliament, men whose instantaneous command of words, whose readiness of thought as well as expression, seems the effect of instinct rather than of training. But what is the secret of

that readiness? Why, almost always it is this,—that the mind has previously been so exercised on similar subjects, that not merely the necessary words, but the necessary arguments and combinations of thought, have become by practice as intuitive as those motions of the body by which we walk, or speak, or do any familiar and every-day act."

THE BISHOPS, THE CLERGY, AND THE PEOPLE.

Fraser's Magazine, No. 182, Vol. XXXI.

"We repeat, that this mode of *slurring* the Liturgy is productive of *positive injury*. When the prayers and lessons are mumbled over in this sing-song way (the derisive name in the sixteenth century was 'Mumble-Matins'), much of the devotion of the *first*, and even more of the instruction of the *second*, are lost. 'You *preach* the prayers,' is the retort of the *intoners* to their objecting brethren. Now there may be, and often is, justice in the censure; but because Tomkins cannot play one of Mozart's masses upon the *organ*, is Bumble to try it on the *hurdy-gurdy?* Because A declaims Paul's pleading before Agrippa, as if he were Sir Thomas Wilde personating the indignation of Mr. Carus Wilson at some Jersey jurat, is that any reason why B should drop all emphasis, and stifle every inflection of feeling, as if he were a Westminster scholar at Trinity, determined to outrage the Dean? The fact is, and, however mortifying, it ought to be told, that *very few of the English Clergy know how to read.* We can, if required, produce the highest authority for this assertion. We have ourselves heard the late Bishop of London * express his surprise at the *general deficiency in this most essential accomplishment*, even among the clergy of his own diocese. Yet why should he be surprised? Who can learn except he be taught? And, however favourable the Poetics of Aristotle, or the Mechanics of Whewell, may be to the growth of spiritual qualities, their most ardent admirers will scarcely claim for them any beneficial influence upon *elocution*. A partial remedy is easy and at hand. There is already, in full operation at Cambridge, a Theological Examination for students who have taken their B.A. degree. It is familiarly known as 'The Involuntary Voluntary;' for, while the University leaves it open, many of the Bishops have announced their intention of refusing ordination to all candidates who have not passed it. Now, *let reading the Liturgy form a branch of this examination, and let the certificate of the Examiner be essential to any Friday interview at London House.* We confess that one obstacle remains to be removed, and that is, the difficulty of finding an examiner, although unquestionably it is possible to be a judge of reading, without being able to read; just as one may appreciate a landscape of Claude without having power to paint it."

* Blomfield.

disappear, until what was a toil to him at first, became at last an easy and familiar task. Of course I do not mean to say, that with men in general, the same success as in the case of Mr. Pitt, or anything like it, would be found to follow this same course of practice; although I am able to assure you from other cases I have known, that an experiment of this kind is of great use in removing the difficulties of extemporaneous speaking; and it not only gives its aid in public speaking, but also in written composition. Moreover, you will find this course has the further advantage of confirming and extending your knowledge of some valuable author who has already been made the subject of study; and on these grounds it is, as I conceive, by no means unworthy of your adoption."

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CONTEMPORARY ORATORS.

Fraser's Magazine, No. 184, Vol. XXXI.

"Anti-Corn-Law Leagues, and Agricultural Protection Societies; Exeter Hall enthusiasts, and Crown and Anchor brawlers; holders of 'monster' meetings, and Protestant Operative Associations; Ministerial speeches at anniversary dinners, and Chartist harangues to the dregs of the populace: each and all, though opposed as the poles in the principles they propound and the objects they seek to attain, agree, with a marvellous unanimity only paralleled by the instinct of self-preservation, in submitting their cause to the suffrage of the people, and in seeking to impart in the discussions of the legislature an influence in their favour derived from the public out of doors. *The whole empire is from time to time under the influence of public speakers.* Oratory is a severe and exacting art. Its object is not merely to excite the passions or sway the judgment, but also to produce models for the delight or admiration of mankind. *It is a study which will not brook a divided attention.* The orator speaks rarely, and at long intervals, during which he saturates his mind with his subject, while casting it in the mould to which his taste guides him. But the exigencies of modern political warfare have called into being a class of public speakers, whose effusions fall as far short of those of the professed orator in permanent beauty as they excel them in immediate utility. The most popular and powerful speakers in the House are those who, rejecting the beautiful, apply themselves to the practical."

A FEW WORDS ABOUT SERMONS.

Cornhill Magazine, May 1861.

"And who is in fault—the preachers or the people? I am about to demonstrate that the preachers and the people are both in fault, and to weigh out to each their due proportion of censure, as impartially as if Themis held the scales herself.

"In themselves sermons are no worse than they were before, and no better; but the people are better, that is to say, they expect something better than their grandfathers expected. The constant reading of leading articles in newspapers, and 'crack' articles in magazines, has created an appetite for luxury in composition. Even the unwashed know something of the difference between good writing and mere declamation; the schoolmaster has been abroad long enough to make them at home at least in the English language.

"A modern congregation is probably not more anxious for improvement than a congregation of the time of Queen Anne; but it is certainly more attentive, and, unfortunately for the preacher, it is certainly more critical.

It has no idea of taking him, personally, at his own valuation. Nor is it by any means prepared even to take his assertions, indiscriminately, for 'gospel.'

"All this time the clergy have been stationary. In Greek and Latin, no doubt, they have advanced as fast as their age, or faster. University men now write Greek Iambics, as every one knows, rather better than Sophocles, and would no more think of violating the Pause than of violating an oath. A good proportion of them also are perfectly at home in the calculation of perihelions, nodes, mean motions, and other interesting things of the same kind, which it is unnecessary to specify more particularly. So far the clergy are at least on a level with their age. But this is all that can be said. *When we come to their mother-tongue a different story is to be told.* Their English—the English of their sermons—is nearly where it was a hundred years ago. The author of 'Twenty Years in the Church' makes the driver of a coach remark to his hero, that *young gentlemen from college preparing to take orders appear to have learnt everything except their own language.* And so they have. Exceptions, of course, there are, many and bright; but in the main the charge is true. The things in which, compared with former ages, they excel so conspicuously, are the *very things which have least concern with their special calling.* The course of their progress has reversed the course of charity;—it began abroad, and has never yet reached home."

ON CLERGYMAN'S SORE THROAT.

Cull's "Lecture on Reading Aloud."

"This condition of throat, so common amongst the clergy, is produced either by excessive use of the voice in continuously severe duty, or by misdirected effort in the art of vocalisation. Barristers endure without ill consequences more severe and continuous vocal exercise than the clergy. The chief distinction is, that the voice of the barrister is produced for speaking, that of the clergyman for reading. If this malady were simply the result of overworking the voice, barristers ought to suffer from it as much as the clergy, nay, more, for the rate of utterance being far greater in speaking than in reading, it is evident that the organ of voice performs more work in a given time in public speaking than in public reading. From this circumstance it might be inferred that the organ of voice is able to do more work in speaking than in reading. If all the clergy, and if all other public readers, suffered from this malady, such an inference might be valid: but some public readers only suffer, and those are commonly not the men who read aloud most, or those who are weak of constitution.

"The organ of voice, it is true, like every other organ, may be overworked, and very often is tasked beyond its powers by singers, speakers, and readers. Long-continued overwork induces great fatigue, with a sense of exhaustion in the throat, and then pain is experienced in every attempt to vocalise. Morbid conditions of the throat, familiar to medicine, are

found in connection with this state of the voice. Medical treatment, however, is capable of removing these ill effects of overwork, and the voice again becomes able to perform its usual amount of work.

"The case, however, is different in regard to Clergyman's sore throat; for although the morbid condition of the throat may yield to medical treatment, yet the voice is seldom able to perform its usual amount of work for long together, in consequence of the occurrence of pain and distress in the act of producing voice to read aloud: and not only is vocalisation painful, but the voice is found to be less under control than formerly, and, as a consequence, the character of the reading is deteriorated.

"Rest, continual cessation from vocal effort, which is so beneficial to the overworked voice (whether in singing, speaking, or reading) in regaining its power, seems to give but little power to the reader suffering from Clergyman's sore throat. All these circumstances concur in confirmation of the view that Clergyman's sore throat is not the result of excessive, but of misdirected effort in producing voice.

"The song-note and speech-note are essentially different, yet each may be produced in their respective work of singing and speaking for several hours daily without injury to the throat. It is only the speech-note, as produced for reading, that induces this condition. I observe that the highly-cultivated voice of the singer, and the instinctively-produced voice of spontaneous speaking, can alike be exercised without fatigue and without pain. Thus art successfully competes with nature. The voice instinctively produced for spontaneous speaking is equalled by the highly-cultivated voice of the singing school—the pure tone of the Italian system. This is indeed a triumph of art: and we see the voice of reading, which is not instinctive, on the one hand, nor cultivated on the other, is unable, in most cases, to effect its purpose, and frequently breaks down under moderate work.

"This suggests that the voice must be either instinctively produced like the one, or highly cultivated like the other, in order to last. But in reading it cannot be instinctive; for even in those cases where the language is recited from memory, as many clergymen go through our Morning Service, we find that the close connection of the thought, language, and voice of spontaneous speaking does not exist. The alternative, therefore, of a highly-cultivated voice must be adopted; and by this term I do not mean the application of those rules of reading which are taught by elocution masters, but a cultivation of the voice on sound acoustic and physiological principles analogous to those which are so eminently successful in cultivating the voice of song.

"This is not mere theory. Voices have been cultivated on such principles with great success. Weak ones have been strengthened, and greatly improved in flexibility and tone: and even those supposed to be permanently silenced by long-continued Clergyman's sore throat have been restored to public usefulness."

VOICES.

"Far before the eyes or the mouth or the habitual gesture, as a revelation of character, is the quality of the voice and the manner of using it. It is the first thing that strikes us in a new acquaintance, and it is one of the most unerring tests of breeding and education. There are voices which have a certain truthful ring about them—a certain something unforced and spontaneous, that no training can give. Training can do much in the way of making a voice, but it can never compass more than a bad imitation of this quality; for the very fact of its being an imitation, however accurate, betrays itself, like rouge on a woman's cheeks, or a wig, or dyed hair. On the other hand, there are voices which have the jar of falsehood in every tone, and that are as full of warning as the croak of the raven or the hiss of the serpent. These are in general the naturally hard voices which make themselves caressing, thinking by that to appear sympathetic; but the fundamental quality strikes through the overlay, and a person must be very dull indeed who cannot detect the pretence in that slow, drawling, would-be affectionate voice, with its harsh undertone and sharp accent whenever it forgets itself. But, without being false or hypocritical, there are voices which puzzle as well as disappoint us, because so entirely inharmonious with the appearance of the speaker. For instance, there is that thin treble squeak we sometimes hear from the mouth of a well-grown portly man, when we expected the fine rolling utterance which would have been in unison with his outward seeming; and, on the other side of the scale, where we looked for a shrill head voice or a tender musical cadence, we get that hoarse chest voice with which young and pretty girls sometimes startle us. In fact, it is one of the characteristics of the modern girl of a certain type; just as the habitual use of slang is characteristic of her, or that peculiar rounding of the elbows and turning out of the wrists, which are gestures that, like the chest voice, instinctively belong to men only, and have to be learnt and practised by women.

"Nothing betrays so much as the voice, save perhaps the eyes, and they can be lowered, and so far their expression hidden. In moments of emotion no skill can hide the fact of disturbed feeling, though a strong will and the habit of self-control can steady the voice when else it would be failing and tremulous. But not the strongest will, nor the largest amount of self-control, can keep it natural as well as steady. It is deadened, veiled, compressed, like a wild creature tightly bound and unnaturally still. One feels that it is done by an effort, and that if the strain were relaxed for a moment the wild creature would burst loose in rage or despair, and the voice would break out into the scream of passion or quiver away into the falter of pathos. And this very effort is as eloquent as if there had been no holding down at all, and the voice had been left to its own impulse unchecked. Again, in fun and humour, is it not the voice that is expressive, even more than the face? The twinkle of the eye, the hollow in the under lip, the dimples about the mouth, the play of the eyebrow, are all aids certainly; but the voice! The mellow tone that comes into the utterance of one man, the surprised

accents of another, the fatuous simplicity of a third, the philosophical acquiescence of a fourth when relating the most outrageous impossibilities—a voice and manner peculiarly Transatlantic, and indeed one of the Yankee forms of fun—do not we know all these varieties by heart? have we not veteran actors whose main point lies in one or other of these varieties? and what would be the drollest anecdote if told in a voice which had neither play nor significance? Pathos too—who feels it, however beautifully expressed so far as words may go, if uttered in a dead and wooden voice without sympathy? But the poorest attempts at pathos will strike home to the heart if given tenderly and harmoniously. And just as certain popular airs of mean association can be made into church music by slow time and stately modulation, so can dead-level literature be lifted into passion or softened into sentiment by the voice alone.

"We all know the effect, irritating or soothing, which certain voices have over us; and we have all experienced that strange impulse of attraction or repulsion which comes from the sound of the voice alone. And generally, if not absolutely always, the impulse is a true one, and any modification which increased knowledge may produce is never quite satisfactory. Certain voices grate on our nerves and set our teeth on edge; and others are just as calming as these are irritating, quieting us like a composing draught, and setting vague images of beauty and pleasantness afloat in our brains. A good voice, calm in tone and musical in quality, is one of the essentials for a physician; the "bedside voice," which is nothing if it is not sympathetic by constitution. Not false, not made up, not sickly, but tender in itself, of a rather low pitch, well modulated, and distinctly harmonious in its notes, it is the very opposite of the orator's voice, which is artificial in its management and a made voice. Whatever its original quality may be, the orator's voice bears the unmistakable stamp of art and becomes artificiality; as such it may be admirable—telling in a crowd, impressive in an address—but overwhelming and chilling at home, partly because it is always conscious and never self-forgetting. An orator's voice, with its careful intonation and accurate accent, would be as much out of place by a sick-bed as Court trains and brocaded silk for the nurse. There are certain men who do a good deal by a hearty, jovial, fox-hunting kind of voice—a voice a little thrown up for all that it is a chest voice—a voice with a certain undefined rollick and devil-may-care sound in it, and eloquent of a large volume of vitality and physical health. That, too, is a good property for a medical man. It gives the sick a certain fillip, and reminds them pleasantly of health and vigour; it may have a mesmeric kind of effect on them—who knows?—and induce in them something of its own state, provided it is not overpowering. But a voice of this kind has a tendency to become insolent in its assertion of vigour, swaggering and boisterous; and then it is too much for invalided nerves, just as mountain winds or sea breezes would be too much, and the scent of flowers or a hayfield oppressive. The clerical voice, again, is a class voice; that neat, careful, precise voice, neither wholly made, nor yet quite natural; a voice which never strikes one as hearty or as having a really genuine utterance, but which yet is not unpleasant if one does not require too much spontaneity. The clerical

voice, with its mixture of familiarity and oratory, as that of one used to talk to old women in private and to hold forth to a congregation in public, is as distinct in its own way as the mathematician's handwriting; and any one can pick out blindfold his man from a knot of talkers, without waiting to see the square-cut collar and close white tie. The legal voice is different again; but this is rather a variety of the orator's than a distinct species—a variety standing midway between that and the clerical, and affording more scope than either.

"The voice is much more indicative of the state of the mind than many people know of or allow. One of the first symptoms of failing brain-power is in the indistinct or confused utterance; no idiot has a clear or melodious voice; the harsh scream of mania is proverbial; and no person of prompt and decisive thought was ever known to hesitate or to stutter. A thick, loose, fluffy voice, too, does not belong to the crisp character of mind which does the best active work; and when we meet with a keen-witted man who drawls, and lets his words drip instead of bringing them out in the sharp incisive way that would be natural to him, we may be sure there is a flaw somewhere, and that he is not what the Americans call 'clear grit' and 'whole-souled' all through. We all have our company voices, as we all have our company manners, and we get to know the company voices of our friends after a time, and to understand them as we understand their best dresses and state service. The person whose voice absolutely refuses to put itself into company tone startles us as much as if he came to a state dinner in a shooting-jacket. This is a different thing from the insincere and flattering voice, which is never laid aside while it has its object to gain, and which affects to be one thing when it means another. The company voice is only a little bit of finery, quite in its place if not carried into the home, where, however, silly men and women think they can impose on their housemates by assumptions which cannot stand the test of domestic ease. The lover's voice is of course *sui generis;* but there is another kind of voice which one hears sometimes that is quite as enchanting—the rich, full, melodious voice which irresistibly suggests sunshine and flowers, and heavy bunches of purple grapes, and a wealth of physical beauty at all four corners. Such a voice is Alboni's; such a voice we can conceive Anacreon's to have been; with less lusciousness and more stateliness, such a voice was Walter Savage Landor's. His was not an English voice; it was too rich and accurate; and yet it was clear and apparently thoroughly unstudied. *Ars celare artem,* perhaps; there was no greater treat of its kind than to hear Landor read Milton or Homer. Though one of the essentials of a good voice is its clearness, there are certain lisps and catches which are very pretty, though never dignified; but most of them are exceedingly painful to the ear. It is the same with accents. A dash of brogue, the faintest suspicion of the Scotch twang, even a very little American accent—but very little, like red pepper to be sparingly used, as indeed we may say with the others—gives a certain piquancy to the voice. So does a Continental accent generally, few of us being able to distinguish the French accent from the German, the Polish from the Italian, or the Russian from the Spanish, but lumping them all together as 'a foreign accent' broadly. Of all the European voices the French is

perhaps the most unpleasant in its quality, and the Italian the most delightful. The Italian voice is a song in itself; not the sing-song voice of an English parish school-boy, but an unnoted bit of harmony. The French voice is thin, apt to become wiry and metallic; a head voice for the most part, and evidently unsympathetic; a nervous, irritable voice, that seems more fit for complaint than for love-making; and yet how laughing, how bewitching it can make itself! never with the Italian roundness, but *câlinant* in its own half-pettish way, provoking, enticing, arousing. There are some voices that send you to sleep, and others that stir you up; and the French voice is of the latter kind when setting itself to do mischief and work its own will. Of all the differences lying between Calais and Dover, perhaps nothing strikes the traveller more than the difference in the national voice and manner of speech. The sharp, high-pitched stridulous voice of the French, with its clear accent and neat intonation, is exchanged for the loose, fluffy utterance of England, where clear enunciation is considered pedantic; where brave men cultivate a drawl, and pretty women a deep chest voice; where well-educated people think it no shame to run all their words into each other, and to let consonants and vowels drip out like so many drops of water, with not much more distinction between them; and where no one knows how to educate his organ artistically, without going into artificiality and affectation. And yet the cultivation of the voice is an art, and ought to be made as much a matter of education as a good carriage or a legible handwriting. We teach our children to sing, but we never teach them to speak, beyond correcting a glaring piece of pronunciation or so; in consequence of which we have all sorts of odd voices among us—short yelping voices like dogs, purring voices like cats, croakings, and lispings, and quackings, and chatterings; a very menagerie in fact, to be heard in a room ten feet square, where a little rational cultivation would have reduced the whole of that vocal chaos to order and harmony, and made what is now painful and distasteful beautiful and seductive."—(*Saturday Review, November 27th*, 1869.)

PULPIT ORATORY.

"Pulpit oratory is not cultivated in England as it ought to be. Such distinguished preachers as Canon Liddon and the Bishop of Peterborough are brilliant exceptions to the general rule; and though many other names might be mentioned, and will readily recur to our readers' memories, yet, looking to the mass of sermon-deliverers, it must be confessed that oratorical powers are sadly deficient, and that half the clergy who know how to write a good sermon, are ignorant of the proper method of preaching it. In fine, at the present day, there is too much Poppy in the Pulpit. Not that this is a very new complaint. We only make it, because we think that it is high time that all ground for the complaint was removed; either by the establishment of a body of clergy who should move from one place to another, emphatically as 'preachers'—without 'cure of souls'—

or by the more systematic instruction of candidates for ordination in those pulpit exercises which they will be called upon to discharge, and on the performance of which so much of the success, or failure, of their ministerial work will be due.

"Dean Swift hoped for the time when churches would cease to be 'public dormitories,' and when 'sleep would be no longer looked upon as the most convenient vehicle of good sense.' So, he freely acknowledged to the presence, in his day, of Poppy in the Pulpit. So, too, did Sydney Smith, in another generation. In the preface to the (original edition) of the second volume of his sermons, he says, 'Preaching has become a bye-word for long and dull conversation of any kind; and whoever wishes to imply, in any piece of writing, the absence of everything agreeable and inviting, calls it a sermon. . . . . Why call in the aid of paralysis to piety? Is it a rule of oratory to balance the style against the subject, and to handle the most sublime truths in the dullest language and the driest manner? Is sin to be taken from men, as Eve was from Adam, by casting them into a deep sleep? or, from what possible perversion of common sense are we all to look like field-preachers in Zembla, holy lumps of ice, numbed into quiescence and stagnation and mumbling? . . . If a preacher despises energy of manner and labour of composition, from a conviction that his audience is willing, and that his subject alone will support him, he will only add lethargy to languor, and confirm the drowsiness of his hearers by becoming a great example of sleep himself?'

"These are very true words, even when applied to a short sermon. What shall be said of the spread of the Poppy in the Pulpit, when the sermon is like to that by the Scotch minister who prided himself on delivering an interminable discourse that contained 'a haill system of divinity?' To be called upon to hear such sermons is, indeed, a heavy trial. It is true that 'holy' George Herbert recommended his parson not to exceed 'an hour in preaching, because all ages have thought that a competency, and he that profits not in that time will less afterwards.' It is also true that the 'judicious' Hooker mentioned an hour as the proper length for a sermon; although Cranmer preached for an hour and a half, and Barrow was even more unconscionable in his demands on his hearers' patience. But we must remember that the times are altered, and men with them; and we do not now depend upon our pulpit orator for communicating to us either the news of the day or that information which we are too ignorant to be able to read and learn for ourselves. This is an age of newspapers and a cheap press; and when the schoolmaster is abroad, the preacher may limit his sermons. We are removed by more than a century of progress from that period when Bishop Burnet, preaching at the Rolls Chapel, could turn his hour-glass for a second course of sixty minutes, so that his delighted congregation 'almost shouted for joy;' or from that day when the good old Archbishop Usher, preaching at St. Martin's Church, was requested by his congregation to continue his sermon after his hour-glass had run out, and so, testifies his biographer, 'concluded with an exhortation full of heavenly matter for almost half an hour; the whole auditory being so much moved therewith that none went out of church until he had finished his sermon.' But this was an exceptional instance, for we are

assured by the same authority, that the Archbishop was accustomed to preach much more briefly; 'he never cared to tire his auditory with the length of his sermon, knowing well that, as the satisfaction in hearing decreases, so does the attention also, and people, instead of minding what is said, only listen when there is an end.' These are true and sensible words, and might be taken in conjunction with that acceptable advice of Luther to a young preacher, 'Go boldly into the pulpit; open your mouth like a man, and be brief.' If this were done, how would it put an end to Poppy in the Pulpit, and how much better would it be for those who are called to hear sermons.

"Still better would be their condition, if they who were called upon to preach sermons were instructed how to deliver them. The want of university education in oratory is something grievous. The young man who is to have the pastoral charge of so many souls is diligently taught to perfect himself in all the *minutiæ* of the *amours* of false gods as described in dead languages; but he is never taught either to preach or compose a sermon 'in the vulgar tongue.' When he comes before his Bishop's chaplain for his ordination examination, he is usually required to write a theological essay on a given text; and this, most probably, is his first introduction to so important a duty of his future office.

"The prize for good reading has been established; but it is yet too soon to pronounce as to its ultimate good, or whether it will drag down the text of the Bible and Prayer-book to the level of a penny-reading. In the debate of the Cambridge Senate on this subject, one of the learned professors delivered himself of the opinion, that 'good reading is a natural gift, which comes without any effort in many cases;' and he probably would allege that good preaching would be similarly developed, and would come to a person in the pulpit as naturally as fruit to a tree or stratagem to Mr. Disraeli. And so, Alma Mater expects her clerical infants to prattle about free will after their own free will, and to bud and bloom with flowers of oratory without any special culture. But what wonder is it, if, instead of the full blossom, we meet with nothing but dry sticks; and that it should seem like inflicting a needless cruelty on helpless children, to command those who have the charge of their tender years that they should call upon them to hear sermons, when, in a majority of cases, they will find Poppy in the Pulpit?"—(*Public Opinion, Nov. 6th*, 1875.)

MUSICAL SOCIETY OF LONDON.

ON THE INFLUENCE OF MUSICAL AND OTHER SOUNDS UPON THE LARYNX, AS SEEN BY THE AID OF THE LARYNGOSCOPE.

"This formed the subject of a highly-interesting Lecture delivered before the Society by Dr. Geo. D. Gibb. The first published notice of the instrument was by Mr. Liston, the celebrated surgeon, in his work on Surgery; but the first person who employed it to study the mechanism of the voice was Professor Garcia, whose researches were brought before the

Royal Society in 1866, and published in their 'Proceedings.' His observations were founded upon the examination of his own larynx during the act of singing. Subsequently, in 1857, Dr. Turck, of Vienna, employed the instrument medically; he was followed by Czermak, Battaille, Merkel, and many others. The lecturer observed that sufficient credit had not been given to Garcia for what he had done, as his researches, although much extended, had not been surpassed, and had been palmed off as their own by some subsequent observers. His great knowledge of music has given to his experiments a value of the highest character, which cannot be too much appreciated. In 1860 Dr. Gibb commenced his researches with the instrument, as an agent to study and understand the hidden diseases of both the larynx and windpipe, and the mechanism of sound, whether musical or otherwise. The results of his labours, together with those of Garcia and Battaille, were embodied in his lecture.

"The mechanism of the laryngoscope was described and illustrated by a number of reflecting and laryngeal mirrors, manufactured by Weiss and Son. Their mode of application was shown, whether in looking at the interior of the larynx downwards from the back of the throat, or in seeing the back of the nose from below upwards. The lecturer then proceeded to describe briefly the parts of the larynx seen on looking into it with the little mirror; and this was lucidly done by the aid of a series of large coloured diagrams representing the various cartilages, ligaments, muscles, and membranes entering into its formation. At the bottom of the larynx (which is the prominent cartilaginous box felt in the upper part of the neck externally) is seen an antero-posterior fissure, extremely movable, assuming at times a lozenge, elliptic, or triangular shape, of which the brilliant pearly borders palpitate with surprising rapidity. This is the glottis formed by the true vocal ligaments, or, as they are now generally called, vocal cords. The action of these cords alone gave rise to sound, whether in speaking or singing. The three sets of ligaments attached to the pair of little pitcher-shaped cartilages, called the arytenoid, the lecturer compared to three pair of reins in tandem driving, which acted almost simultaneously during certain acts, such as coughing and swallowing.

"The subject of his discourse Dr. Gibb divided into the silent movements of the larynx, or non-phonetic, and the phonetic, wherein sounds were produced, whether in speaking or singing, either during inspiration or expiration.

"There are two manifestations possessed by the ordinary expiratory voice, which have been long known under the names of chest and falsetto register. The head voice, so well known to vocalists, Dr. Gibb was disposed to reject in his experiments equally with Battaille as opposed to anatomy and physiology. Its range, laryngoscopically, so to speak, is shown by Garcia in his writings.

"A series of experiments were now detailed illustrating the determination of the chest register. They consisted of the production of certain sounds of the diatonic scale, and the behaviour of the glottis was carefully noticed and pointed out in the diagrams. The mechanism of the elevation and lowering of sound was next considered, and equally illustrated by extremely interesting experiments and diagrams. In the chest register, the

vocal cords vibrate throughout their whole extent—namely, in their subglottic region, their ventricular region, and on their free border; longitudinal tension is generally stronger than in the falsetto register; and the vibrations become more rapid and ample in proportion as the sound becomes more acute; the reverse takes place when the sound becomes more grave—the opening of the glottis is rectilinear.

"Experiments were related wherein the proceeding was taken advantage of to alternate the production of the same sound in the chest voice and falsetto voice by means of an uninterrupted current of air—to study the inherent glottic modifications of the falsetto register in general. The phenomena resulting from these, as seen in the laryngeal mirror, were described, and are full of interest to the vocalist. The results went to show that in the falsetto register the vocal cords vibrate only on their free border and their ventricular region. The subglottic region, which plays such an important part in the chest register, here ceases to take any direct part in the generation of sound, longitudinal tension is feebler than in the chest register, and the vibrations become less ample and more rapid according as the sound becomes more acute; but when more grave the reverse takes place. The opening of the glottis is more or less elliptic in accordance with the nature of the voice, and the size and density of the vocal cords themselves.

"The lecturer proceeded to notice some of the other phenomena of the voice, including that of inspiration; the last very difficult to investigate from the pain produced in its manifestation. It is only by the aid of the falsetto register that the inspiratory notes can be obtained, and the glottis is more open than in the expiratory sounds of this register. In the general summary of laryngoscopic observation, besides the phenomena peculiar to each register, it was shown that there were some common to both; thus the generation of vocal sound never occurs without the vocal cords being stretched and vibrating wholly or in part. The closure of the glottis behind occurs up to certain tonal limits, and is indispensable to the brilliancy and elevation of sound. The *false* vocal cords take no part whatever in the generation of sound.

"Professor Garcia had previously pointed out that the formation of sounds in either register was produced, not from the actual vibrations of the whole or part of the vocal cords, but from the successive explosions which they allowed. Dr. Gibb said his lecture would have been incomplete without a few words upon the *formation of the voice*. The vocal cords at the bottom of the larynx exclusively gave rise to the voice, whatever may be its register or intensity, because the laryngoscope has shown that they alone vibrate in that situation. To one of the Fellows of the Musical Society, Professor Garcia, we were indebted for what the lecturer considered as the true and correct explanation of the formation of the voice. It originated from the compression and expansion of the air, which gave rise to successive and regular explosions in passing through the glottis. The ligaments of the glottis or vocal cords close the passage, and offer a resistance to the passage of air. As soon as the air has accumulated sufficiently, it parts these folds and produces an explosion. But at the same instant, by virtue of their elasticity, and the pressure from

below being relieved, they meet again to give rise to a fresh explosion. A series of these compressions and expansions, or of explosions, occasioned by the expansive force of the air and the reaction of the glottis, produces the voice.

"The sounds 'ha! ha! ha!' in laughing, offer a familiar illustration of rapid explosions occurring in succession by the opening and closing of the glottis, and form a striking picture in the laryngeal mirror. The quality of the voice is now proved to depend upon simple changes in the mechanism of the larynx. The waves of sound generated by the larynx in the column of air contained in the trachea, produce, in a word, vibration of the cords. If they cannot be excited, then sounds are extinguished, and the result is what the lecturer saw instances of almost every other day—namely, aphonia, or loss of voice.

"Such were the results obtained by the aid of the laryngoscope. They were but an instalment of what was promised by future observation and experiment in the hands of those members of the lyric art who would devote their energies to the task. From what had been described, Dr. Gibb remarked, it would be readily comprehended that the slightest deviation from the healthy standard would materially affect intonation, more especially anything that influenced the *tension* of the vocal cords. Vocal tension, so to speak, must be uniform and equal on both sides—that is, both cords must be equally and simultaneously influenced by the little cartilages called the arytenoid, which govern and direct the three pairs of reins noticed in the early part of this lecture.

"Setting aside altogether in his lecture the notice of any morbid phenomena which affected the voice, the lecturer requested permission merely to refer to the cause of failure, partial or complete, of a portion of the notes of the diatonic scale—whether the middle, the higher, or the lower, or the junction of either—as revealed by the laryngoscope. This, he said, would be found to depend chiefly upon inequality in the power of tension of the two vocal cords; that is to say, whilst one cord would become stretched to its required length during the utterance of the middle or higher notes, the other did not become so in an equal ratio—hence the parallelism and symmetry so essential to perfect harmony in singing became imperfect. Dr. Gibb claimed to himself the credit of being the first to point out this important fact. He then referred to the condition of the epiglottis, and denied that the loosening of this cartilage could be accomplished at the will of the singer, as was supposed by some. The reason of this was given, and measures to remedy it referred to.

"In conclusion, Dr. Gibb stated, that without any pretensions at all as a vocalist, he had performed various experiments with the view of understanding the cause of defective voice; but the interest of the subject grew upon him, and induced him to go more fully into it. Some of the results of his labours he had ventured to bring before them.

"An interesting discussion followed, in which Professor Garcia, Mr. Charles Salaman, Mr. Tracy Osborn, the chairman, Mr. Godfroi, and Dr. Richardson, took part. The question of the mental faculties in relation to the physical in vocalism, formed the main topic of the debate."—(*The Lancet, April 25th*, 1863.)

A MOVABLE MODEL OF THE LARYNX,

ILLUSTRATING A NEW VIEW OF ITS VARIOUS MOVEMENTS.

By Mr. Edmund J. Spitta, Late Demonstrator of Anatomy at the School of St. George's Hospital.

This model has been devised both for the lecturer and the student, being intended to supply the want so often felt of an instrument which shall illustrate mechanically the movements of the Larynx both in respiration and in the production of the voice.

Before explaining its action, a brief account of its construction will be premised.

The Model, about three times the size of life, is designed to represent a dissected Larynx surmounting the Trachea; where the Glottis is open as in ordinary inspiration, and the Vocal Cords in their normally quiet state; the Hyoid bone and Epiglottis, being unnecessary for the present purpose, having been removed.

The Laryngeal cartilages are of metal; the Tracheal rings of iron wire covered with gutta-percha; whilst the membranous portion of that tube is of indiarubber.

The two Laryngeal Joints, the Crico-thyroid and Crico-arytenoid articulations, are well displayed by the model: the former being seen as a simple double-hinged ginglymus between the Cricoid and inferior cornua of the Thyroid; the latter, the Crico-arytenoid, being much more complicated. And as it is on the disposition of this last-named articulation that the laryngeal movements in vocal intonation mainly depend, I shall not, I trust, be wasting time in entering rather fully into its construction.

Each Crico-arytenoid joint may be considered as a lateral curvilinear ginglymus, permitting a *curved movement only* of the arytenoid on the cricoid in a direction outwards, downwards, and backwards: any movement *forwards* being prevented by the bands of fibres which strengthen the capsular ligament at its posterior part.

To imitate this articulation was a matter of the greatest difficulty, but at last it has been ingeniously effected by Mr. Hawkesley, the maker of the model, in the following manner.

The object in the manufacture of the joint was to give the arytenoid a *curved movement outwards, downwards, and backwards*, without allowing them the slightest movement *forwards*. This has been attained by making the articulating surface of the arytenoid *concave*, and the articulating surface of the cricoid *convex*, the two cartilages being kept in apposition by means of a screw passing through a curved slit in the latter surface to be firmly fixed into the former. A momentary inspection of the model will show the joint in action; and each Arytenoid will be at once seen to glide in its own limited area outwards, downwards, and backwards, as desired.

One word, *en passant*, may be permitted on the physiological importance of this articulation, because, in my opinion, it has not received sufficient attention. Many observers still believe that the Arytenoids move *forwards*.

But this most certainly is an error; for if it were so, how could the patulence of the glottis in respiration be preserved, and how could the increase in distance between the Thyroid and Arytenoids necessary for the tension of the cords in the production of the voice be obtained?

To proceed:—The muscles of the model are for the most part formed of bags of indiarubber, stuffed with wool, having been *cast* into the shapes required. They are inserted into the metal by plugs of wood.

The Vocal Cords are represented by tubes of indiarubber stretching from the Arytenoids to the Thyroid, being firmly fixed into these cartilages. Their length is in accordance with their normal state during ordinary inspiration, but not when tensed for vocal intonation.

So far relative to its *Construction*, we now advance to the *Action* of the model.

To imitate the laryngeal movements in respiration and vocal intonation, the model must show the two following operations, *Opening and Closing the Glottis, and Tensing and Relaxing the Cords.*

1.—OPENING AND CLOSING THE GLOTTIS.

Looking into the model from above, the Glottis is seen open; and it is hereby intended to show that its ordinary habitual patulence in respiration is not dependent on any one muscle or set of muscles, but rather on the antagonistic tonic action of all the muscles, taken together. *Opening* and *Closing* the glottis therefore, in its technical sense, means the disturbance of the natural width of its chink, from whatever causes. *Opening the Glottis*, viewed in this light, is due to the conjoined action of the lateral *and* posterior crico-arytenoidei considered as one muscle; and this is demonstrated on the model by depressing simultaneously the external angle of each arytenoid; when these cartilages will be seen to take their sliding curvilinear movement, outwards, downwards, and backwards, and to widen the rima glottidis in proportion to the supposed action of the above-named muscles.

In making this statement I am fully aware that I am not entertaining the generally received opinion; for most physiologists hold that the glottis is opened by the *posterior* and closed by the *lateral* crico-arytenoids. But a glance at the model which fairly represents these muscles, will show that their *joint* action can alone draw the arytenoids in their peculiarly curved direction outwards, backwards, and downwards, as above stated.

Closing the Glottis, in the technical sense of approximating the cords nearer than their state in respiration, is due to the Arytenoideus only; and the action of this muscle is illustrated on the model by mechanically approximating the arytenoids; when the rima glottidis will be gradually lessened until its complete closure is effected.

2.—TENSING AND RELAXING THE CORDS.

To see the operation of *Tensing the cords*, we must view the model *in front;* when by depressing the pomum adami with the finger, the Thyroid will swing downwards on the anterior half of the Cricoid as if by the contraction of the crico-thyroids; and, the distance between the thyroid and

arytenoids being increased owing to the fixed state of these latter cartilages, the cords will be *tensed.*

To witness the operation of *Relaxing the cords*, we must look into the *interior* of the model; when, after removing the finger from the pomum, the Thyro-arytenoidei—more properly called the Aryteno-thyroidei—from the immobility of the Arytenoides will seem to act. Assisted by the elasticity of the cords, they will elevate the thyroid to the normal position; and the distance between the thyroid and arytenoides being thus reduced to its previous length, relaxation of the cords will be effected.

And here we might conclude: but I cannot refrain from making an additional remark respecting the nerves of the Larynx, seeing that their distribution so strongly corroborates the new view of the movements as displayed by the Model. The *Inferior* laryngeal furnishes all the muscles with motor power *except* the crico-thyroids which derive their nerve supply from the *Superior* laryngeal—that nerve sending its superior terminal branch to the arytenoides, so that the last-named muscle is supplied from *two* sources.

As the Crico-thyroids act in direct opposition to the other muscles, it is but natural that they should have a separate nervous supply; whilst it seems equally to be expected that the Arytenoideus, with its double supply of nerves, should have a two-fold action.

And this is the case. Ordinarily that muscle is influenced by the *Inferior* laryngeal so that it can oppose the Lateral and Posterior Crico-arytenoids to prevent the Glottis being unduly opened.

But when its own peculiar action is desired, when the Arytenoideus is called upon suddenly and completely to close the Glottis to preclude the introduction of a foreign body, it is then influenced *only* through the *Superior* laryngeal. Were it otherwise, if that extraordinary and violent action were brought about by the *Inferior* laryngeal, the other muscles supplied by that nerve would be stimulated also; and being more powerful, would neutralise the action of the Arytenoideus and prevent the spasmodic and absolute closure of the Glottis required.

THE PHONOGRAPH AND THE MICROPHONE.

The following articles from the Daily Press, on some of the most wonderful inventions of our time, will be read with interest:—

Half a century ago Sir John Herschel, referring to the marvels of acoustical science, and its future relation to a kindred sphere of study, said: "The subject is far from exhausted; and, indeed, there are few branches of physics which promise at once so much amusing interest and such important consequences in its bearings on other subjects, and especially, through the medium of strong analogies, on that of light." These analogies between the phenomena of sound and light have culminated in that singularly ingenious invention called the phonograph, which has recently been exhibited before scientific audiences in the metropolis. The fact has long been familiar to the world that the motion alike of light and sound takes the form of waves. The parallel between the number of colours in the prism and the number of notes in the diatonic scale is also

well known. The seven colours of the spectrum consist of three which may be considered strictly primary, and four more which are composed of those three in certain combinations. The seven notes in the musical gamut—the eighth being virtually a repetition of the first—are, in precisely the same manner, formed of three radical tones and four produced by variously combining these. Again, illuminating power can be not only generated but transmitted by a galvanic battery; and a system of automatic gas-lighting, based on the communicable property of the electric spark, has recently been tested at the works of the Chartered and Fulham Gas Companies with every prospect of its ultimate adoption in igniting the street lamps of the metropolis. Sound can also be transmitted different degrees of distance according to the conducting power of the vehicle through which it is conveyed; and, when the possibilities of the telephone are completely developed, who can set bounds to the extent of space it may become capable of traversing?

But the crowning analogy between the phenomena of light and sound appears in photography and phonography. An actinic ray from the sun fixes the image of an object reflected on a prepared surface, and by the phonograph sounds can be accurately impressed on a sheet of tinfoil or a thin layer of copper, stereotyped, if desired, and reproduced as often as may be deemed agreeable with audible distinctness. Babbage, who firmly believed that, according to the principle of mechanical reaction, the atmosphere retained every impression made upon it by the human voice, eloquently describes the air as "one vast library on whose pages are for ever written all that man has ever said or woman whispered." It may be thought that such ethereal mathematics carry dynamic agency to trackless issues. But the phonograph is no hypothetical creation. It is a veritable machine whose operations are as definite and trustworthy as those of the telegraph or the telephone. Like the latter instrument, this latest scientific novelty is of American origin, and was invented by Mr. Thomas Alva Edison, to whom the world is also indebted for the automatic and quadruplex system of telegraphy. The phonograph, in its latest and most improved form, consists of a brass cylinder in the proportion of four inches diameter to a foot in length, having a spiral groove cut in it from end to end. Round the cylinder—which can be rotated on a screwed horizontal axis by a winch-handle—is placed a sheet of ordinary tinfoil or thin layer of copper, and in contact with that surface is the point of a small steel pin projecting from the centre of a thin metallic diaphragm, at the bottom of a short tube or mouthpiece. The mouthpiece and the disc at the lower end of it are in the same relative positions as in the telephone. A word spoken into the mouthpiece of the phonograph necessarily imparts vibration to the metallic diaphragm or tympanum of the instrument, and also to the steel pin attached to it, and thus the sheet of tinfoil becomes indented by the revolution of the cylinder and the movement of the pin. The screwed bearing in the axis is of equal dimensions with the groove in the circumference of the cylinder; and when it is made to revolve, the point of the vibrating style or pin describes spiral lines of tiny marks on that portion of the tinfoil which is laid over the groove. The cylinder is moved backwards and forwards by the joint action of the winch-handle and the screw. Consequently that portion of the tinfoil immediatly under the style and immediately over

the groove, being without solid support, readily yields to the pressure of the style and to the influence of the vibrations communicated to it by the voice of the speaker when the cylinder is turned. The crank winch-handle is, of course, kept in motion while sound continues to enter the mouthpiece, and the elevations and depressions produced on the tinfoil by the vibrations of the metallic membrane and style answer with undeviating exactness to the various modulations of the speaker's voice. A rough pasteboard trumpet is held to the mouthpiece for the purpose of rendering back the vibrations symbolically embossed on the receiving surface, and this process of reproducing uttered words from the instrument is effected simply by reversing the movement of the axis until the first of the traced impressions is placed under the steel pin. A forward movement of the winch-handle, as before, will now reproduce the identical sounds addressed to the mouthpiece, with every minute variety of cadence. The rate of utterance is regulated by the quick or slow revolution of the crank. The songs rendered by the phonograph at the meeting of the Society of Telegraphic Engineers are reported to have been encored, and the audience stood while the National Anthem was mechanically executed. Before the Physical Society, also, the remarkable feat was achieved of reproducing a duet song through a double mouthpiece. Mr. Edison is, moreover, said to have lately succeeded, by extending the application of the phonographic principle, in constructing a clock which, instead of striking the hours, announces them in a human voice, and adds appropriate remarks.

It is almost impossible to realise the multifarious uses in store for this most simple and beautiful of scientific inventions, as yet in the initial stage of its development. In the ode addressed to his mother's portrait Cowper exclaims: "Oh, that these lips had language!" and the Poet Laureate sighs for "the sound of a voice that is still." But the sorrow of bereavement can henceforth be materially alleviated by the possession of that particular *souvenir* of deceased friends which poets desiderate. By turning the crank of the phonograph we may recall their very words. Every inflection of the human voice in speech and song may by this contrivance be securely preserved and conveniently reproduced; nor can it be doubted that the machine will yet become plastic enough to receive and faithfully echo the whole world of expression—the thunderbolt, the waterfall, the rustling of trees, the cooing of doves, the bleating of sheep, the roar of the lion, the warbling of the thrush, and the swell of the organ. The family guest about to emigrate may now sing his favourite ditties and speak his farewell wishes into the tube of the phonograph, in the confidence that both can be echoed with precision after his visible presence has been withdrawn. The favourite preacher removed to a new sphere of labour may gratify his old friends by literally rendering his eloquence imperishable among them. Posterity may in future be favoured not only with a physiognomical facsimile of the statesmen, lawyers, and philanthropists of preceding generations, but centuries hence readers of the history of the Victorian Era will, perhaps, assemble to hear the identical voices of the great men whose lives and speeches they read. Who knows but there may be libraries consecrated to treasuring stereotyped registers of voices of all ranks and classes of the illustrious dead, and halls expressly erected

to their reiteration? An entertainment in the remote future may sometimes consist of passages repeated alternately by political opposites varied with songs by deceased vocalists and recitations from by-gone actors. That these anticipations are not Utopian is obvious from the fact that Mr. Edison asserts that his best instrument even now can talk so as to be heard at a distance of four hundred and seventy-five feet; and that gentleman recently dictated through the same medium more than a dozen letters, which were afterwards correctly copied in writing by his clerk from the machine, their real import being known only to the speaker himself. The labour of writing long letters may yet be superseded; communications of importance may be addressed, in future, to the phonograph. Afterwards, the metallic record can be removed from the cylinder, packed in a box, and despatched to correspondents, by whom the tinfoil can be rotated in a similar instrument, and the message delivered in the voice and tones of the original speaker.

Science has lately given the world three new separate inventions so marvellous, delicate, and prospectively useful to mankind, that it is hard to say which can be called the greatest prize of discovery. Indeed, they belong more or less to each other, and are mutually supplemental, like the famous fairy-gifts in the story of Peri-Banou. That Arab tale relates how three Princes who laid claim to the hand of one and the same Princess were sent abroad by the Sultan, her father, to decide their rivalry by seeing who could bring back the most wonderful article. Each was favoured by a special protection; and thus one obtained a magic pomegranate which would cure all diseases; another an ivory tube which would enable the most distant objects and scenes to be brought close to sight; and the third an enchanted carpet, by sitting on which you might be transported anywhere at will. The Princes met at a rendezvous far away from their home, and exhibited these treasures with mutual emulation, each declaring he felt sure of the fair reward, when it occurred to them to test the ivory tube at once, and see by it what the lovely Princess was doing. To the grief of all three suitors, she was plainly observed lying upon a bed of sickness, with the court in tears and despair around. Thereupon the magic carpet was brought into immediate requisition, and, the lovers having flown through the air upon it, the instant and happy cure of her Royal Highness was effected by means of the enchanted pomegranate. If any one forgets how the knotty question of pre-eminence was finally settled between these three fairy gifts, each of which had proved so useful, we must leave him to turn back to this *Alf Lailat wa Laila.* Just as difficult, however, it would be now to decide whether the palm of merit should be awarded to the Telephone, the Phonograph, or the Microphone, the three latest and most extraordinary gifts of science to our time. All three inventions are closely affiliated in the order and method of their discovery. The telephone, which "wafts a sigh from Indus to the Pole," is by this time sufficiently understood, though by no means yet valued as it will be when the ingenious minds to which we owe it have had time to perfect their apparatus. The phonograph, which actually records speech and sound in

a portable and reproducible form—outdoing the utmost marvels of the Arabian story—was discovered by Mr. Edison, it is said, while trifling with his telephone. The little needle on the diaphragm pricked his finger, and, as he drew it away, made an interrupted line of blood upon its surface by the vibration of the point, whereupon he at once placed some Morse paper so that the diaphragm could travel over it, and, speaking through the tube, found small but familiar "dots and dashes" inscribed. Reversing the process, and so managing the impressed paper as to make the diaphragm vibrate, it repeated to him faintly the "Halloa" which he had shouted at the machine. We might fairly say this was the voice of Science herself rewarding a great inventor with one of the most magical of her hidden secrets, for Mr. Edison went to work forthwith, and, neither eating, drinking, nor sleeping for two days and nights, toiled until he had produced and brought into working order the first phonograph.

The microphone—the last of these amazing discoveries in that subtle region where electricity, magnetism, motion, and sound execute their invisible interchanges—has sprung forth to startle and benefit the world in much the same curious way. A paper lately read before the Royal Society announces the invention by Professor Hughes of this astonishing instrument or apparatus which opens to our ears a universe of sounds hitherto inaudible; just as the microscope revealed a world of minute life and structure unknown before. Like Mr. Edison, Professor Hughes was one day employing the telephone for various acoustic experiments. He wished to investigate the effect of sonorous vibrations upon the electrical behaviour of conductors, led to this idea by the way in which selenium is known to become electrically affected by light, and also by the researches of Sir William Thomson upon the electrical conduct of strained wires. The professor had a stretched wire on his telephonic circuit, and, though he talked and plucked at it, no effect followed until it broke. At that moment the telephone uttered a sort of "shh," which was very curious. He placed the broken ends together under a weight and obtained again faint sounds, which were improved when the wires were connected by iron nails, or a steel watch-chain; the more pieces and more diverse in substance from the conductor seemingly the better. Experimenting still farther with his broken circuit, especially in the direction of this whisper from Science about "More pieces," he found metallic powder or fine metal filings wonderfully augment the power of transmitting sounds; while shot in a bright condition, platinum, carbon, and mercury, also gave good results, particularly the last. Following up this clue, Professor Hughes hit upon a plan of suspending finely-divided mercury in a stick of charcoal by heating the latter and plunging it into quicksilver, whereupon the charcoal becomes infiltrated with the mercury in minutest but continuous particles. Inserting a "transmitter" of this sort in his circuit, an absolutely amazing sensitiveness to sound, as well as power of conveying it with the utmost fidelity, was displayed by the apparatus. A touch of the finger on the vibrating plate was conducted to the speaking end in volume of vibration like the rustle of a forest; the stroking of a camel's-hair brush on a card was magnified into the sound of a loud whisper; the beating of a pulse, or the tick of a watch, was found to pass with perfect clearness through a resist-

ance representing a hundred miles of space; and, when a fly happened to walk over the plate, the tramp of its feet was most distinctly caught like that of some six-legged horse trotting, and it was, moreover, heard to trumpet from its raised proboscis like an elephant in an Indian jungle. Sounds, in fact, totally inaudible before to human ears, were arrested and reported by this simple and accidental expedient of interrupting the electrical circuit with a finely-divided conducting material. There is scarcely a doubt that the perfected Microphone will convey to us that hidden ripple of the sap rising in growing trees and plants, which Humboldt said might be a continuous melody in the auditory organs of earth's smallest creatures. The "music of the spheres"—if we could only find a way of localising the vibrations of a star, as we can isolate and examine its light with the spectroscope — would possibly become sensible to us; and Lorenzo, had he known of this magical invention, need not have told Jessica that we should never catch a note of that cosmic anthem which each golden orb "in his motion like an angel sings, Still quiring to the young-eyed cherubims." To "hear the grass grow" has become, by this exquisitely delicate discovery, no longer an utterly inconceivable exercise for sharp ears. It may be expected to replace the clumsy methods of the stethoscope and sphygmograph, with a most accurate appliance, which will tell the doctor's ear exactly what the heart and the pulse have to say about his patient's case. Some application of it, by properly employing a little portable battery and circuit, may probably be hit upon, which will greatly alleviate, or even wholly remove, the disabilities of the deaf. But, more than this, while magnifying audible sound, and reporting to us tones which were before inaudible, this new invention is said to solve all difficulties as to articulateness in telephonic transmission. *It conveys speech, or music, or the slightest inflections of accent and* timbre, *with perfect distinctness, and with a power so complete that it increases indefinitely that which the telephone has exhibited with a homogeneous conducting wire.* In introducing his admirable discovery very modestly to the Royal Society, the inventor remarked: "It is impossible to say what may be the applications or effects of that which I have had the honour of bringing before you;" and to his great honour Professor Hughes added, "I do not intend to take out a patent, as the facts I have mentioned belong more to the domain of discovery than of invention. No doubt inventors will ere long improve on the form and materials I have employed. I have already my reward in the distinction of submitting my researches to the Royal Society." This is, indeed, a spirit worthy of such great services to human knowledge, and Professor Hughes has enhanced the fame of his invention by the unselfish manner in which he gives the world the full benefit of the discovery.

Although difficult to convey, the explanation of this wonderful power of the "microphone" to magnify sounds does not seem beyond the reach of simple phraseology. There are two wave-currents running through the telephonic circuit—one of electricity, the other of sound vibrations—and the effect produced by the latter in modifying the resistance and conductivity of a circuit is little or none, so long as the wire remains homogeneous and continuous. If, however, a portion of this be, as in the transmitter, composed of a series of very minute subdivisions, electrical continuity being

still preserved, the sonorous waves are no longer neutralised in their effect upon the electric flow. The molecules of the mercury are thrust together or drawn apart, becoming alternately longer and more resistant, or shorter and more permeable, so that every briefest and smallest sound-disturbance acts and records itself in the effect produced upon the electrical flow, and the variations of these electric currents reproduce the order, force, and articulation of the sounds. With diagrams this theory of the action—which is the one put forward by the accomplished inventor—might have been rendered much more intelligible; but enough is said to afford some notion of the manner in which the microphone is thought to work. As its name implies, it is the magnifier of sound; but it defines and reveals as well as carries sound, and cannot fail to prove an immensely valuable addition to the telephone, while it may be confidently expected that the phonograph will be made available for recording by its help some of the unexpected things to which we shall be enabled to listen through this fairy gift of science. It has been suggested, for example, that molecular motion itself, under certain circumstances, may be conveyed to our ears by this apparatus. We may overhear, for instance, the inner vibrations of a mass of heated metal, or the sound produced by chemical combinations and reactions. Step by step man thus explores the hidden marvels and resources of that world of Nature which is at once his palace and his prison. Each great secret wrested from the silent but beneficent Spirit of the Universe confers new powers and makes life richer and more commanding. Is it, then, the caprice of that spirit which has imparted these two splendid secrets of the phonograph and the microphone by apparently the most trivial accidents? A pricked finger produces one for us; a broken wire led Professor Hughes to discover the other. There is no caprice in this mystery. The hour comes, the patient seeker is on the right road, and, at the moment when he least expects it, Nature uncloses her hand, and shows another of those far-reaching treasures of knowledge which she keeps for him and his like, the best benefactors of mankind.

THE TELEPHONE.

A great change has come over the conditions of humanity. Suddenly and quietly the whole human race is brought within speaking and hearing distance. Scarcely anything was more desired or more impossible. Few, indeed, can fill a room of any size, or even make themselves well heard anywhere; and the ear itself is the weakest and most treacherous of our faculties. The eye enjoyed an invidious superiority over the sister organ. Not to speak of its celestial achievements over other worlds, or of the kingdoms of the earth it could see in a moment of time, it encroached successfully on the domain of the ear, by beacons, and telegraphs, and all kinds of signals. Some of us may remember the line of telegraphs from the Admiralty to Portsmouth, throwing their arms wildly about, ten minutes sometimes, while the bewildered clerks were turning over the leaves of their key or spelling a word. A storm or a fog, or nightfall, would interrupt the message, and there it slept till next day, no matter its importance or

its urgency. The railway seemed to compensate for this, but with the railway came all the accidents and delays of personal agency. Then, about a generation ago, came the electric telegraph, too great a boon to be lightly spoken of, but even more divested of the charms that sweeten and assist communication than the old letter-writing. The writer might be known and loved in his letter, which could not help being characteristic; but the telegram was the dry bones of correspondence. Gushes, sighs, tears, sallies of wit, and traits of fondness do not stand the ordeal of twenty words for a shilling, and the frigid medium of unsympathetic clerks. All at once the telegram is found to be a barbarous makeshift, fit for business purposes, or mere messages, in which names, figures, places, and dates are all there is to be transmitted. For any higher or tenderer purpose the telephone is to take its place. While we are talking about it, and hearing of its performances at scientific meetings, the Americans are bringing it rapidly into use. Already 500 houses in New York converse with one another; 3000 telephones are in use in the United States; they are used by Companies and other large concerns wherever the works are some way from the office, in waterworks, pits, and mines. Friends on the opposite side of a broad street converse as if in one room. *The known tone and inflections of the speaker, a whisper, a cough, a sigh, a breath can be heard.* The little incidents of human utterance which it takes a wakeful ear to detect, aided by the eye and by familiar acquaintance, are found to pass along miles of wire, many of them under the earth or sea. Silent as the medium may be, and dead as it seems, the sound comes out true. A hundred miles of galvanic agency becomes only one imperceptible link between two human mechanisms.

England takes discoveries, when they are not her own, very tranquilly. The telephone is said to be in use somewhere in this metropolis by two scientific friends; but, while Prince Bismarck has already set it to work on German State business, it can hardly yet be said to have emerged for Londoners from the exhibition room or the *soiree.* Yet it is now plainly nothing more than an affair of mechanism, and, bound as we are to believe in the dominion of man over nature, we cannot doubt we shall master all the material difficulties of this new acoustic problem. The great difficulty at present is the tenuity and feebleness of the result; but it is evident that difficulty has been surmounted in the United States more than it has been here. That may be owing not merely to the density of our atmosphere, but partly also to our imperfect apparatus; *possibly, also, to that indistinctness of utterance, that slurring over of important consonants, and that dropping of the voice at the end of a sentence, which all foreigners observe in us. The telephone will prove a severe test of both our speaking and our listening powers.* The household wire, it appears, need not be monopolised, or be at the mercy of one inefficient listener. Half a dozen telephones, with their respective wires, can be attached to the same main wire, and as many ears applied. When it was found, now about fifty years ago, that tubes would convey the human voice sufficiently a hundred yards or more, it was immediately suggested that an honest and attentive body of Christians could stay at home on a rainy Sunday without being deprived of public ministrations. They might sit by their fireside, lend a willing ear to the end of a speaking tube, and hear the sermon delivered at the

other end of the street. The voice, however, would not ramify to the desired extent. The electric current will ramify to at least a considerable extent. The very idea of such a use being made of it, improbable and even ridiculous as it is, suggests its convenience for many ordinary and secular purposes. The objection to a telegraphic system ramifying itself into every parish and every good house in the kingdom has hitherto been the fact that in very few households is there one who could read or work the instrument. That objection is now likely in time to be entirely removed. Everybody who has an ear can hear a telephone, and every one who has a tongue can speak into one. *All that is wanted is a much-required improvement in our listening and speaking powers*, with, of course, some considerable improvements in the telephone. But the last point, however necessary, is simply a case of supply and demand. If wanted, the telephone will be brought to the same pitch of perfection as telescopes, watches, sewing machines, photography, lucifer matches, locomotives, breechloaders, heavy ordnance, and many other things that within living recollection were either very clumsy affairs, or not even yet invented. A time is coming when everybody, we presume, will carry his own telephone about with him. Wherever he goes he will be able to step into a telegraph office, apply his own wire to the public wire, and hold a private conversation with a wife, or a son, or a customer, or a political friend, at the end, without the intervention of a public servant. He will pay by the minute. The wire, it is stated, must be a quiet one, for it is apt to pick up stray sound. On the other hand, it is now announced that a remedy has been found for this, and that a wire thus encumbered can be cleared of strange utterances before it comes to the telephone. Perhaps the use of underground wires, now on other accounts much insisted on, may be found a more effectual remedy.

The discovery has come happily just at the time when there had arisen a dreary feeling that we had arrived at the end of original discoveries, and had nothing to do but work out our old ones. It is true we have been penetrating continents, sounding the deep sea, hunting matter down to molecules, finding perfume in filth, dyes in dirt, and food in refuse. It is also true that the annual catalogue of new facts in science has been stated to amount to a thick, closely-printed volume. But these are not matters that concern everybody, at least directly. They do not revolutionise the world. What the telephone promises is hardly short of this. There is no reason why a man should not hold conversation with a son at the Antipodes, distinguish his voice, hear his breathing, and, if the instrument be applied as a stethoscope, hear his heart's throb. Next to seeing—nay, rather than seeing—what would parents give to hear the very voice, the familiar laugh, the favourite song, of the child long separated by a solid mass 8000 miles in diameter? The telescope is only a prolongation of the eye, and the telephone is only a second ear. For some time there has been a prophetic idea that a speech ought to be able to report itself. There is now no difficulty in the matter, except that the telephone will be only too true, and will serve the orator and the public only too well. Will the telephone be able to convey the singing of our birds to the less vocal tropical regions, the breaking of the surge, or any other of Nature's sweet or wild utterances? Will it bring to our metropolis the dreadful sounds of

the bombardment or the battlefield? But what next? There is hardly anything conceivable that may not be hoped for, if not, indeed, expected. We have only to look back the length of an ordinary lifetime and consider how much the world has advanced in that period to form a fair estimate of what is in store for our successors. The world has not exhausted itself; mind has not done all its work; Nature teems with fresh wonders; time has more children yet to come. When shall we store and distribute the manifold bounties of Nature running to waste? When shall we counteract the uncertainty of the elements? When shall we penetrate the mystery of the winds? Shall we ever cover the whole earth with fertility and verdure? Shall we not only combat, but extirpate disease, as some diseases have, in fact, disappeared? To come down to the improvement of existing means, when shall we bring railway travelling to the perfection of speed, comfort, and safety? All these are mere mechanical problems. The greatest perfection is not so improbable as the railway itself was only fifty years ago. In none of these matters has mankind yet made so serious and persistent an endeavour as to be sure that the failure is not in itself, rather than in the work to be done. They seem impossible; so did the idea of the telephone but the other day.—*The Times*, November 19, 1877.

THE TELEPHONE.

No apter illustration of the amazing adaptability of science to human requirements, psychical as well as physical, can well be imagined than that recently recorded in the columns of the *Liverpool Courier*. According to our contemporary, the telephone has been laid down from Childwall Church, a Liverpudlian fane, to the house of a lady resident at a distance of half a mile from that place of worship, whose infirmities do not permit of her attending Divine service outside her own dwelling. By aid, however, of the electric "far speaker," as the German Postmaster-General has christened Mr. Edison's invention, ritual performances, we are told, are instantaneously conveyed to this pious valetudinarian's ear every Sunday morning, afternoon, and evening, as she reclines comfortably upon her drawing-room sofa. The distinctness with which she hears the chants, hymns, and lesson, it would appear, leaves nothing to be desired. But, probably owing to some elocutionary shortcomings on the part of the Childwall preachers, she can only "catch fragmentary sentences of the sermons." Let us hope that the disappointment and privation involved in this untoward fact will, now that it has obtained local publicity, be promptly obviated by greater distinctness in the pulpit utterances pronounced for the benefit of the Childwall congregation.

THE TELEPHONE.

The Rev. G. W. Warr, vicar of Childwall Parish Church, writes: "Allow me to state, in reference to observations on the introduction of the tele-

phone into the Childwall Church, that the statement as to the defective hearing of the sermons was not, as suggested, owing to 'some shortcomings on the part of the preacher,' but solely to the temporary and improper position of the instrument employed. That defect has been remedied, and the sermon, as well as the services, were heard on Sunday last, word by word, at a distance of half a mile from the church."

THE EDISON TELEPHONE.

The Paris Correspondent of the *Standard* gives the following particulars respecting the operation of the Edison Telephone in Paris:—

"Homer tells us of winged words that flew far and fast, but the wondrous agency by means of which a conversation can be kept up between two persons stationed at fifty miles' distance from each other beats the achievements of all the gods and goddesses of Olympus put together. A series of experiments with the Edison telegraph and motograph took place yesterday over the wires of the Compagnie de L'Ouest, at the station in the Rue St. Lazare, which established the power of those wonderful instruments in annihilating time and space as regards the transmission of sound. The Western Company obligingly placed a room at the St. Lazare terminus at the disposal of the Edison Company, and telephonic centres were established at Saint Germain, and Asnieres, and Mantes, the wires being so arranged as to give a complete transit of seventy-eight kilometres. Saint Germain is about twenty-one kilometres from Paris, Asnieres only six, and Mantes fifty-one. It is clear, therefore, that if the sound was transmitted to Mantes it would travel only over fifty-one kilometres; but the wires having been connected, the sound first went to Saint Germain, then back to Asnieres, and on to Mantes, thus travelling over seventy-nine kilometres, or in round numbers fifty English miles. Though only the common wires of the Company were used, the result was completely satisfactory. Mantes conversed readily with Paris. Saint Germain was then ordered to converse with Mantes, and did so; a curious feature being that the sound passed through Paris and the words uttered at Mantes were distinctly heard here before—though the difference in time was not appreciable—they were heard at Saint Germain. A tune was played on the flute at Mantes, and it was distinctly heard at the Paris station, and the large and distinguished company assembled in the Rue St. Lazare withdrew with the conviction that they had been witnessing the working of one of the most wonderful discoveries of an age of wonders. Dr. Puskas, who is in charge of Mr. Edison's discovery here, deserves the thanks of those present for his singularly able and lucid exposition of the working of the machinery and of its practical value. I am not a man of science, and cannot attempt to give a scientific explanation of how the wonderful results arrived at are achieved; but as a man of business I can perhaps make clear to your readers what it is the Edison, Gower, and other Telephonic Companies propose to do. It is no more than has been done in Boston, New York,

and Chicago, and even small places like Danvers. There are three Telephonic companies in this city, all of whom have obtained the authorisation of the Government to establish what I may call house-to-house verbal communication. I do not know the *modus operandi* of the other companies, but here is what the Edison people profess to be able to do. On the payment of a monthly subscription of fifty francs they will place a telephonic apparatus in your house or office, and lay from thence a wire to their central office. There is a frame with numbers corresponding to the names of the other subscribers. If my friend's number is, say 21, and I have an immediate and pressing communication to make to him, all I have to do is to press a knob opposite No. 21. This is a warning to the central office to connect my wire with his wire, an operation which, I am informed, takes up but little time. As soon as the operation is completed, the central office notify it to me by ringing my electric bell. I then go to my telephone, speak to my friend and hear what he has to say, and we may go on conversing as long as we like. In a city like Paris such an invention is an inestimable boon. I have only to add that the Edison Company by charging only fifty francs a month for such accommodation must be confident of success. It is not, moreover, only for short distances. I will assume that I am a merchant in Paris, and have a correspondent in Havre. By means of the special wires they mean to lay, I am informed that I could converse with my correspondent one hundred and fifty miles off as easily as if he were in the same room; and in course of time, as the working of this wonderful instrument progresses, communications which cannot so well be exchanged by telegram or letter will be able to take place freely between Paris and London. The fact that you may have instantaneous communication with all those with whom it may be necessary to speak, even in a great city, laid on in your house or office, just as water or gas, and on payment of a trifling sum a year, is one of considerable importance, politically, socially, and commercially. It is almost startling to think that before three months are over it may be a *fait accompli*, and almost cease to be the wonder that it is."

THE EDISON TELEPHONE IN LONDON.

The following extracts are made from a very interesting article in the *Times*, describing the practical application of the Edison Telephone in London:—

"Telephonic intercommunication on a practical working scale has at length become an accomplished fact in the City of London, as was demonstrated on Saturday last by means of the Edison loud-speaking telephone, to a number of scientific gentlemen and others connected with this exceedingly interesting question, both as regards its scientific and commercial aspects. It has for long past been well known that this method of communication is extensively practised in the United States, where the system has taken firm root. And it has also been equally well known that endeavours have recently been made to establish a similar system in England. Saturday witnessed the achievement of this object with the

Edison telephone, when what will probably prove to be but the first instalment of a widespread system of public service was successfully inaugurated. The peculiarity of this telephone is, that the diaphragm of the receiving instrument is set in vibration by a process altogether different from that which obtains in any other telephonic system or instrument. The present very perfect apparatus is due primarily to the fact, that during some experimental researches, in 1872, Mr. Edison made the discovery that when a strip of paper moistened with a chemical solution which was readily decomposed when a current of electricity was passed through it was subjected to the action of the electric current, its surface became smoother. When, however, the current was withdrawn the paper regained its normal character, and was comparatively rough. From this it followed that if the paper was drawn with a uniform tractive force over a metal base, having connection with one pole of a galvanic battery and a strip of platinum foil or wire connected with the other pole was pressed on the paper, the latter would slip whenever an electrical current was transmitted. Upon the current ceasing to flow, however, the travel of the paper would be retarded by frictional resistance. Here, then, was the means of putting in motion matter at a distance by means of electricity without the intervention of an electro-magnet. This new principle, therefore, supplied Mr. Edison with a substitute for the electro-magnet in all forms of telegraph instruments, and he was not slow to avail himself of the advantages presented by his discovery in various practical directions in telegraphy. He at once applied the principle to the construction of a telegraphic relay instrument, in which he entirely dispensed with the use of electro-magnets."

The *Times* then gives a description of the mechanical arrangements by which sounds are conveyed and reproduced, and proceeds :—

"The instrument is so arranged that a conversation can be maintained between two persons at a distance without the slightest personal inconvenience or difficulty, the transmitting part of the apparatus being placed conveniently for the mouth and the receiving portion in a line with the ear. The practical application of the system at present extends to ten stations, all placed in connection with a central station called the Telephone Exchange, which is situated in Lombard Street. The stations, or, more properly speaking, the private offices, which are connected with the Exchange, are situated—No. 1 in Copthall Buildings, No. 2 in Old Broad Street, No. 3 in Suffolk Lane, No. 4 in Lombard Street, No. 5 in Princes Street, No 6 in Carey Street, Lincoln's Inn, No. 7 in Queen Victoria Street (the offices of the company), No. 8 in George Yard, Lombard Street, No. 9 in Throgmorton Street, No. 10 being our own establishment. At the central office there is a switch-board capable of being connected with twenty-four different stations, but which at present is only connected with the ten we have mentioned. The number twenty-four is the most that can be attended to by one person, but there may be any number of switch-boards in the same room, and any station on one board can be connected with any one on another board. Adjoining the switch-board is a telephonic apparatus, and the operator—who may be a boy—sits in front of the board. Assuming that station No. 2 wishes to communicate with No. 6, the person at No. 2

calls the attention of the attendant at the Exchange by means of an electric bell. At the same moment a shutter on the switch-board falls and discloses the number of the applicant. The attendant acknowledges the signal, and No. 2 instantly says, 'Connect me with No. 6.' The shifting of a pin effects this, and Nos. 2 and 6 are left to communicate with each other. At the close of the conversation No. 2 gives a signal on the bell to intimate that he has finished, and the attendant withdraws the pin, and Nos. 2 and 6 are instantly separated. And so with any other numbers; they can be instantly connected or disconnected, and any number of stations can be connected up in couples and worked at the same time. Of course, only one station can be connected with one other at the same time; but the coupling and the uncoupling are effected so quickly that a person may communicate with any others in very rapid succession.

"The practical success of all these arrangements must depend very largely upon the possession of a means of communication which meets certain everyday requirements. In other words, it means that the transmitting instruments employed must be able to transmit messages clearly, and either in a loud tone, so as to meet the contingency of the receiving party being a short distance from his instrument, or in a low tone, so as to enable a conversation to be carried on which may be audible to the receiving party, but inaudible to others who may be near and whose ears it is desirable that the conversation shall not reach. These necessary conditions were shown to be amply present, with many others, in the Edison loud-speaking telephone on Saturday, the working being in charge of Mr. E. H. Johnson, the engineer, and Mr. Arnold White, the manager of the company. Loud-speaking this telephone certainly is, but it is none the less soft-speaking also, for conversations were carried on between two parties in whispers, and although a low hissing sound was perceptible to the bystanders, they were unable to catch the words of the speaker at the distant station. On the other hand, words spoken in a loud tone were audible even at times above the hum of conversation. A great many tests were applied by those present in order to prove the system in various ways, but in no case was there any failure, although at some of the stations the operators were quite fresh at the work, and in one or two instances were possessed of rather weak voices. Communications were opened, maintained, and closed with the various stations in rapid succession, including our own, and with every success. And here we may mention that a paragraph was recently set in type in our office which was dictated through the telephone, the result being a perfectly correct reproduction of the transmitted subject.

"It will thus be seen that this latest and most important outcome of Mr. Edison's scientific researches has so far proved itself to be a practical success in this country. Its future development will of course be governed by the demand for this method of communication, and although there may not be so large a scope for it in London and some of the provinces as in the cities of the United States, there is still a wide field for its application, more especially perhaps in country towns and outlying districts. With regard to the distance at which communication can be maintained without difficulty by means of the telephone, it is stated that it has been worked

between stations one hundred miles apart in America. Shorter distances however, are considered to be better than long ones for perfect transmission, and as a rule it may be taken that there is no loss of power up to about five miles' distance. Beyond that point there is a perceptible loss, which goes on increasing with the distance. But in practice even five miles will no doubt be found to be an exceptional distance, and would perhaps only be met with where two stations were each two miles and a-half from the central exchange. At any rate, so far as present requirements are concerned, the apparatus as now arranged appears to fulfil all the conditions and requirements of practice, and, while we congratulate its inventor upon its success, we may anticipate its widespread application."

THE ORIGIN OF LANGUAGE.

At a recent meeting of the Royal Asiatic Society, Albemarle Street, Professor Abel, of Berlin, read an interesting and suggestive paper on the Origin of Language; the chair being taken by Sir Henry Rawlinson, K.C.B., and the attendance of prominent members being so numerous as to crowd the Council Room. The well-known philologist commenced his speculation touching the genesis of human speech by premising that language is commonly assumed to have been always as intelligible as it is now. By way of laying the foundation of his inquiry in as remote an age as modern linguistic research has reached, Professor Abel took the early Egyptian, remarking that this was anciently a language of homonyms confused by the use of one sound for a multitude of things, and by the converse phenomenon of a great variety of sounds, all signifying the same thing. These imperfections of language the lecturer identified with what he termed a literature of pictures. And even as these signs and symbols were needed to piece out the sense of written words, so might it well be supposed that gestures must have accompanied lingual speech. The further back we go in the history of man, the more sensuous must have been the subjects of his discourse, and the more easily expressed in pantomime. As ideas became familiar, a selective process would gradually have fixed the meaning of words, and would have rejected hieroglyphic aid. Professor Abel then showed, by way of illustration, how thirty-seven words, all signifying the same thing, in the earliest hieroglyphic writing, were reduced in number to ten, in the subsequent Coptic literature. The same development from vagueness of sound to clearness and precision he considered by analogy to have been probable in the Aryan and Semitic tongues, and indeed in all forms of language whatever. The rank luxuriance of synonyms was thinned as soon as the systematic process of planting began. Such ascertained phenomena as those adduced, in regard to the most ancient of now decypherable languages, would, he conceived, negative the idea that speech originated in an outburst of inspiration. He then proceeded to notice inversions of sound, inversions of sense, and inversions both of sound and sense. Among words whose meaning was exactly inverted, in ancient Egyptian literature, he mentioned those which stand antithetically for strong and weak, to cut to

pieces and to unite, to take and to let lie, to receive and to give, to hold fast and to let go. Vast numbers of homophonic words, he contended, were far from fortuitous; contrasts and antitheses being necessary to the understanding of all things. The school-boy, in a scientific age, must know what one kind of angle is, before he can define another kind. In the childhood of mankind, there was doubtless a mental wrestling after the most elementary meanings. A thing and its contrary had therefore a logical connection so close that, in the infancy of speech, it might very naturally find expression in the same word, slight phonetic differentiations distinguishing between the several meanings of the same word. Contradictory prepositions, compounded of two opposites, the lecturer observed to be frequent not only in the ancient Egyptian language, but in modern German and English. He instanced notably the words "without," "withhold," "withstand," and "withdraw," observing how opposed each was to the sense of the monosyllable word "with." On the conclusion of his paper, Professor Abel was warmly applauded; and a vote of thanks was unanimously accorded him, on the motion of the President.

FUTURE OF THE ENGLISH STAGE.

At the London Institution, Finsbury Circus, on January 2nd, 1880, Professor Henry Morley, of University College, delivered an interesting lecture to a crowded audience on "The Future of the English Stage."

Professor Morley said that at the present day the attitude of literature towards the stage was entirely friendly, and if they looked at the theatre, it was now in a more hopeful condition than formerly. Managers, authors, and play-goers had recently been discussing in the public press its condition, to the great gain of the theatre. There was a strong bending of attention to the subject, and there was a marked improvement in the general character of the performances at the London theatres. He believed that that evening there were being acted nine original plays which were not taken from the French, and there was unquestionably in the public mind a tendency towards the necessity of endeavouring to make the stage their own. In regard to the future, first they would wish to see plays produced by living writers as much as possible, and they wished them to be supplemented, not by translations from the French, but by drafts on the English dramatic literature of the past. Let the honest work of original wit always be welcome, and let them go and see plays which were honest and wholesome, but failing this they should fall back upon their old resources of dramatic literature. It should be borne in mind that Shakespeare was not their only dramatist, for they could give Shakespeare to the world, and beat the world with their English dramatists. He urged managers to put aside the "cork jacket" of French plays and swim without such aid, for the generality of the plays from the French were artificial and not true to nature. The stage could never be elevated while the "man about town" was looked to as its chief patron. It must look broadly to

the English people for support. In the plays produced there must be art and skill in the construction, and wit and genius. In the future the best actors ought to take their place as professional men side by side with the best men of any other profession in the country. If the profession of the actor was to be thoroughly and generally recognised, it was necessary that actors of the highest class should be educated as men were for other professions. It was desirable that the higher culture of the actor should take place in London, at any one of the colleges, which would, he felt sure, warmly welcome actors among the students. For the profession, there was no doubt that a dramatic school was wanted. He had put down in writing a sketch of a proposed society, which might be called "The Dramatic Institute," for aid to the liberal training of young actors, and for furtherance of the higher interests of the stage in England. The first and chief work should be the formation of an academy for the training of young actors and actresses, upon a plan similar to that adopted for the training of young painters by the Royal Academy. Study in this art school should be free to all young actors and actresses who have shown skill enough to obtain a first engagement at a London theatre, and to others upon two conditions: (1) That they are really looking to the stage as a profession; and (2) that they satisfy the managing committee with fair evidence of an aptitude for it. The students in the academy of this institute should be first thoroughly trained in all technical details of their chosen profession under a manager who should be a retired actor of some mark, receiving his salary from the institute, and provided with rooms in the house. This technical instruction would correspond to the more elementary training—the drawing from the antique—in a fine art school. The advance to higher training in the development of original power, instruction in the subtleties of stage interpretation applied to the highest forms of dramatic literature, should be given by the great masters of the actor's profession; so that apt learners would be taught by the great actors, as apt learners at the Royal Academy are taught by the great painters, who go in turn to give their unpaid help. Several rooms would be needed for this work of teaching. One of them must needs be a large room fitted with a stage. On this stage, used daily in teaching, there should be once in each month a morning performance by the students, open to all fellows and members; and twice a year there might be a public performance, in some theatre lent for the occasion, by students of the academy, to which fellows, members, and annual subscribers of one guinea should be admitted free, and the public generally upon payment. Associated with the art school there should be a library, which it should be the object of the institute to make, in course of time, a complete collection of English dramatic literature, and of books that treat of it or any of its accessories, as costume, &c. The general culture of the students in the academy of the institute should be encouraged to the utmost, and advanced when necessary, as far as the funds allow, by grants in aid. Scholarships might be founded, tenable at either of the chief London colleges, for the study of languages, literature, and fine art. There might also be travelling studentships for some who were most qualified to profit by the observation of great actors in France, Germany, or Italy. More

than this might be done with means sufficient; but it must not be forgotten that assurance of a very modest income would enable the work to be really begun. Once well begun and steadily worked at, all those developments which time and experience may find to be the best will surely follow. In conclusion, he disclaimed any idea of wishing to deal with the stage in a pedantic manner. He did not desire to see any artificial pampering or altering the conditions of the drama, but let the stage go on as it was then, for both the plays and the actors were improving.

A FRENCH ACTOR'S VIEW OF THE ENGLISH STAGE AND ENGLISH ELOCUTION.

The subjoined letter, addressed by M. Got, the distinguished actor of the Comédie Française, to an English friend, will certainly be read with interest, as remarks on the English stage from such a quarter are entitled to great weight:—

PARIS, *Friday, August* 8, 1879, 9.30 P.M.

"You ask for my opinion of your stage. Is it not, however, delicate and awkward for an actor and a Frenchman, especially after the courteous and highly sympathetic reception which the Comédie Française, for the second time in ten years, has just received in London, to speak on such a subject to actors and lovers of the dramatic art in England? But no; and I think I show my sense of this honour in replying with perfect frankness, the only thing becoming and useful between rivals who esteem and respect each other. Still, I scarcely read English fluently, and spoken English is too often beyond me. I shall not, therefore, commit the rashness or folly of attempting any judgment on your elocution and declamation *per se.* As to things of the eye and of action, it is different; they are within the range of all, more especially of me as a practitioner. Expect, therefore, from me the mature impression of a deaf and dumb man, as it were. Let homage, however, be first paid by the French comedians to the great nation to which you belong. We have still to bear the last vestiges of the prejudice which refused a tomb to Molière, whereas Garrick has rested for a century among the celebrities of your wonderful Westminster Abbey, at the very foot of the monument raised to Shakespeare. Well, strange to say, in your theatres, however fine the part allotted to the public, the part allotted to the actors seems to us wretched. You dress in black holes without ventilation on second floors below the stage. What? So honoured morally and so ill-used physically! Is there not a kind of contradiction here? But this is an affair between managers and actors; let us pass on and enter one of your theatres. On the rising of the curtain—a curtain almost always a dull green, threadbare affair—what strikes the French spectator in London is the aspect of decorations, generally more the worse for wear than at Paris. When equally well kept the effect is more glaring, especially with too much electric light, even in theatres where, as at the Lyceum, the Prince of Wales's, and also the Alhambra, attention is now paid to this part of the entertainment. The same thing may often be said of the costumes and the *mise-en-scène.* It is fair, however, to acknowledge

and to lay stress on this point—that during the last ten years your progress has been unquestionable and almost marvellous here, as elsewhere, in all the plastic and ornamental arts. There needs no other proof of this than the jealous but, at heart, noble feeling which, at the last Universal Exhibition in France, stirred our painters, our sculptors, above all, our water-colourists, and our industrial artists, on seeing the British section. Well, the feeling of the Parisian actors at your theatrical execution was of the same kind; first a species of surprise—we were not prepared for it, it is true, Frenchmen as we are—and then sincere homage. For my part, I had seen on visits some of your great actors—Phelps, for example, and Charles Mathews, both now dead; and I had admired the vigour of the former and the rare and original grace of the latter, from whom a Mercadet whom I know well had been happy to borrow considerably in his *Game of Speculation*. I had also seen Mr. Toole, whose witty and brilliant *verve* I did not this time witness, Mr. Irving, and Miss Geneviève Ward—an actress, French also, if she likes, some day. I again saw Mr. Irving, so remarkable in the *Bells*, in *Charles I.*, and in *Hamlet*, while a new and charming Ophelia appeared before one in the form of Miss Ellen Terry, already an acquisition and a promise for the future. I saw the celebrated Mrs. Kendal, a fine actress, at the Court Theatre, and Mr. William Herbert. At the Prince of Wales's I saw, with Mr. Bancroft, Miss Marie Wilton, so deservedly popular; at the Adelphi, Mr. Neville and Mr. Hermann Vezin, and the handsome Miss Neilson; at the Princess's, Mr. Warner in *Drink;* and beside him, in a difficult and ungrateful part, a young man, whose cleverness and precision much struck me—Mr. William Redmund. I saw Miss Moodie and Mrs. John Wood in the *Crisis* at the Haymarket; and the Vaudeville company in the last of Mr. Byron's great successes—that is to say, the last but one, for he is ever replacing one by another. How many others, doubtless, whom I either could not see, or now blame myself for having neglected to take their names, but whose clear and graceful acting remains in my memory! One, for instance, at the Opéra Comique—Mr. Rutland Barrington, if I am not mistaken, so humorous in the amusing and thoroughly English comic opera of *Pinafore*. Such was honestly the effect produced on me by the, alas! too superficial study to which I devoted myself, with equal curiosity and pleasure, during my few hours' leisure in the various trips I have made to London. What would it be if I could have fully judged of the dialogues of the pieces and the delivery of the actors? But did not the applause or laughter of the crowd, after all, guide me; and do we not know by experience, my distinguished colleagues of the Comédie Française and myself, how subtle and discriminating is the judgment of the London public, especially of the ladies, whose perception amazed us from the first by its delicacy; and of that other *grande dame*, the Press, whose art critics are recognised behind their *incognito* by the acuteness and polish of their style and ideas, even those whose pen is sometimes armed with a just point of irony. These lead me back straight to my subject, for if I wish to speak the truth, which is praise, I wish also to be critical, which is truth. Now, if in the French school one may blame, perhaps with reason, the school itself, and consequently the conventionality rather too common to all, and of a uniform

level, we have at least an unquestionable *ensemble*, whereas the English manner, inspired by the individuality and 'self' of each, necessarily conduces less to this *ensemble*, and sometimes leaves isolated those of the actors whom their individuality brings from the first into prominence. Another reproach: we are told that we sing; and this is often true, I think; but French art springs almost exclusively from the ancients, using rhythm even in prose, and measured and universal movement even in passion; whereas the originality of English art lies in the genial force of the idea; whether dramatic or burlesque, it is almost always somewhat rude and rough. This art should, therefore, be homogeneous in its expression. But, let me assure you, you also frequently sing your words more than you suspect; and I may add that you are right when it is the author who wishes it—the author, who is the master of all of us. Now, what poet, what lyrical orator, but wishes to be sung, seeing that he begins by singing himself? Listen to him. Several times at Westminster I was present at the pleading of your great barristers. One evening, a fine opportunity—for which I am still grateful to the Savage Club—enabled me to hear close by and clearly understand the pure, eloquent, and harmonious voice of the illustrious Mr. Gladstone. What power, what charm! And what would your actors lose by pronouncing and modulating thus? But I said in the beginning of this letter that I would treat only of what struck my own eyes. I sum up, therefore, by declaring that the level of theatrical execution in England seems to me considerably rising. I have seen the German stage at Vienna and Weimar and Munich carefully nursed, especially at Vienna; it is not superior to yours on this head. If, after rendering justice to the actors, I now ventured to go further, and hazarded some judgments on the moral side and the tendencies of your stage, I should then, without doubt, be more exclusive in our own favour. For, if each country providentially bears certain special fruits, has not art in general, and dramatic art in particular, been, and is it not still, rather, the vine, as it were, the peculiarity of France? It is true that Shakespeare, sweeping suddenly with the great wings of genius above the mysteries and platitudes of the Middle Ages, preceded by several years our grand outburst of the seventeenth century; but it is none the less true that the stage is still a national product, lovingly appreciated and cultivated, in my own country. You have authors certainly, and brilliant ones; but are not, after all, our authors, translated or adapted, the chief springs of your dramatic life? Do not refuse us this piece of pride, for you have a right to so many others. In a word, we are the Greeks, in my opinion, and you are the Romans. Menander does not prevent Plautus, Roscius does not exclude Aristodemus. It is with this I would conclude. Farewell, my dear friend. Give my best remembrances to those members of the Garrick Club who, thanks to you, honoured me with such gracious hospitality.

"EDMOND GOT, Doyen of the Comédie Française."

ADDITIONAL NOTES TO FOURTH EDITION.

NOTE TO LECTURE I.

The following extract from a very sensible letter written by Mr. E. Barrett Warman, which appeared in the American journal *The Voice* for May 1883 may well appear here as a note to my first Lecture :—

Should ministers who have natural gifts be singled out from all public men, as the only class who cannot be improved? When one develops a power in any other calling, he at once seeks the services of a master in that profession. Why should you exclude the clergy? They occupy the most responsible position, standing as it were between God and man, and, my brother, some of them will be held accountable for having stood so long between God and man! Everybody may be improved, but everybody may not become a Daniel Webster. We are only supposed to make the best of the material God has given us, and this is *every* one's duty irrespective of his calling. You speak of the awkwardness of Ralph Waldo Emerson. Do you think it added anything to his power? Do you think any sound-minded elocutionist would have undertaken to have made him a graceful orator? His awkwardness, however, did not interfere with the graceful flow of thought from his ever-ready pen, but many another could have better *expressed* the thought. It is not so much *what* you say as *how* you say it. Do you remember the question propounded by a certain great divine of London, England, to he great actor Garrick? It was this: "How is it that, night after night, you sway immense audiences, in the mere utterance and action of that which is chiefly fictitious, while we, speaking the mighty truths of the Gospel, have so much *less* power?" The answer was simple and comprehensive, and yet it spoke volumes. The great Garrick replied, "Sir, we speak fiction as though it were truth, while you speak truth as though it were fiction."

Our ministers may produce great thoughts, but may utterly fail in expressing them. Will you allow me to quote from some of our best thinkers and writers, and one of our "powerful speakers" whom you mention :—

"A good reader summons the mighty dead from their tombs and makes them speak to us *ore tenus*."—*Emerson.*

"Of equal honour with him who *writes* a grand poem is he who *reads* it grandly."—*Longfellow.*

"If I could have a son or daughter possessed of but one accomplishment in life, it should be that of good reading."—*Ruskin.*

"People of taste and culture cannot afford to be wanting in so rare and elegant an accomplishment as that of good reading."—*Chopin.*

"No branch of study has a greater educating power than good reading, and yet we have a very few who can read even intelligibly."—*Horace Mann.*

I have spent many pleasant hours with Longfellow, Emerson, Trowbridge, and others who have given to the world mighty thoughts; and, though some of them have "wrapped the drapery of their couch around them," their great truths, given to us through the mighty but silent medium of the pen, "live after them," as monuments to their memory. From their own lips have I heard an acknowledgment of the power of the human voice in

portraying the various characters represented in their writings, and yet many times have they been annoyed by misrepresentations from those claiming to be readers. My brother, you are aware that "Not every one who says, Lord, Lord, shall enter into the kingdom of heaven." Ah! no; charlatans have existed since the beginning of the world; so allow me to say that every one who putteth up a sign as teacher of reading, or counteth his pupils by the score, is not necessarily a true disciple.

You think I "could have an opportunity at almost any session of the conference if I desired to undertake so grave a task," &c. "It is hard to teach old dogs new tricks," and a conference is too much of a mixture, and would be a "grave task," indeed. The *young* men, when they *enter* the ministry, should be properly trained, before they acquire the bad habits incident upon years of work in a wrong channel, calculated to cast around them an almost impenetrable environment.

"All who have observed the Prime Minister in Parliament or upon the platform will agree in admitting his power of holding an audience spell-bound. The magnificent procession of words, and the vigour and propriety of the action that accompanies them, are but minor matters in the armoury of his fascinating oratory. The real secret of his almost magic influence lies in the splendid tones of a persuasive voice, in the astonishment excited by his profound knowledge of his subject, and in the earnestness with which he pleads the cause which for the moment he may elect to advocate."—*Daily Telegraph, October* 2, 1881.

NOTE TO LECTURE IV.

PHOTOGRAPHING THE VOCAL ORGANS.—At a meeting of the Photographic Society of Great Britain, Mr. James Cadett read an interesting paper on some attempts to photograph the human vocal organs in the act of singing. The experiments were carried out by Herr Behnke and Messrs. Lennox Browne, H. Trueman Wood, James Cadett, and J. J. Acworth. The principal object was to obtain a picture of the ligaments known as the vocal cords, which are situated at the top of the larynx. These can be viewed in the laryngoscope, a small mirror, which, when placed at the back of the throat, serves at once to reflect light upon the membranes, and to form an image of them visible to the observer. With the aid of this instrument numerous observations have been made upon singers, and much valuable information collected, but all previous efforts to obtain a photograph by substituting a camera for the observer's eye have partially failed. The difficulties were overcome by the use of a powerful Siemens' electric lamp supplied by a dynamo machine belonging to the Society of Arts, and by means of this light some excellent photographs were obtained of the laryngoscope image. The patient in each case was Herr Behnke, at whose instance the experiments were made, the object being to obtain illustrations for a forthcoming work by that gentleman and Mr. Lennox Browne, on the mechanism of the human voice. Some of the photographs obtained were exhibited by means of a lantern on a screen, and were, considering the extremely difficult nature of the subject, very satisfactory.

NOTE TO LECTURE VI.

A most useful and interesting little work by Herr Emil Behnke, Lecturer on Vocal Physiology at the Tonic Sol-fa College, has, since the present edition of these Lectures has been in type, been published by Messrs. J. Curwen & Sons, of 8 Warwick Lane, E.C. (price 3s.), under the title of "The Mechanism of the Human Voice." It is full of sound, practical common-sense, based upon true, physiological principles; and in discussing what is the right mode of carrying on respiration, the author says (p. 21): "With regard to the question whether inspiration should take place through the mouth or through the nostrils, I must enter my most decided protest against making it a practice to inhale through the mouth. There are, of course, occasions when this is unavoidable, as, for instance, where the singer has rapidly to take what is called a 'half-breath.' But complete inflation or 'full-breath' is not the work of a moment; it takes time, and must be done gradually, steadily, and without the slightest interruption. This should ALWAYS be done through the *nostrils*. The mouth was never intended for breathing, while the nose is specially and admirably adapted for this purpose. Not only can the lungs be well and quickly filled through this channel, but it is so cunningly devised, that it acts at the same time as a 'respirator,' both purifying and warming the air before it reaches the more delicate parts of the vocal organ. On the other hand, when inhaled through the mouth, the air carries with it sometimes right into the voice-box (*i.e.*, the Larynx) dust and other impurities, and its temperature is not materially altered. The consequence is, that the throat and voice-box, when heated by singing or talking, or by hot rooms, are often exposed to cold, raw, and foggy winter air, and serious derangements of the respiratory organs are the natural consequence. If, moreover, this pernicious habit of breathing be once contracted, we shall soon also sleep with open mouths, thus parching our throats, and sowing the seeds of many a serious disorder."

Again in that excellent collection of Papers by various writers, edited by Mr. James Hinton, under the title of "Physiology for Practical Use," and published by Messrs. Henry S. King & Co., 12 Paternoster Row, London, it is stated in the Paper on "The Sense of Smell," at p. 103: "Even if we did not smell at all, we must still have a nose to breathe through. For it may not be amiss to remark—being upon noses—that the habit of breathing through the mouth instead, is a very bad one, and one that should never be tolerated especially in children. Not that it should be combated by command or argument alone, though these also are needful, still less by punishment. It never exists unless there is an impediment to the natural way of breathing, in the form generally of swelling of the lining membrane of the nose, and that impediment should of course be cured. We ought to breathe not through our mouths, but

through our noses, not only because it is by this means alone we can duly receive and enjoy the odours (when enjoyable) which accompany every breath, or take warning by them, if the contrary, but because the nose is itself a natural respirator. It contains a special provision for warming and moistening the air inspired."

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19 HARLEY STREET, CAVENDISH SQUARE, W.
January 12, 1883.

MY DEAR SIR,—I was very pleased to hear that you are about to bring out a fourth edition of your valuable work. I quite agree with you that healthy inspiration should be carried on through the nose, and that mouth-breathing is attended with many disadvantages. This observation is applicable to every one, but it is especially true as regards those who have to make much use of their vocal organs.—Believe me, yours truly,

MORELL MACKENZIE.

In addition to the above valuable testimony from Dr. Morell Mackenzie as to the importance of carrying on respiration by the nostrils, I have been favoured with the following extract by Dr. B. W. Richardson from an article written by him in "Good Words" for 1882, pp. 681, 682:—

"Another rule about breathing is, to learn from the first to breathe by the nostrils, not by the mouth. The passage of air over the surface of the tongue and throat renders those surfaces very dry, so that in a short ride the desire for some liquid to moisten the mouth and throat becomes urgent, and leads to swallowing a large quantity of drink, which is injurious, and the throat is not only made dry, but sore from the dryness. In addition to this mischief, the large surface of the mouth and throat is exposed to catch all impurities of dust and dirt floating in the air, while much power is lost owing to the rapidity of the breathing that is induced, the irritation and cough that are often brought on, and the reduction of purchase in respiring owing to the constantly open state of both the breathing inlets and outlets, the nostrils and the mouth. Learn then to breathe by the nostrils in the ordinary and natural way from the beginning of the practice."

"I have read with interest Mr. W. B. Wicken's letter (No. 411, p. 630) on Tobacco and Consumption, as also Mr. Prosser's reply thereto (No. 418, p. 28, Vol. II.)

"Smoking tobacco as a cure for consumption, I am afraid, will never come to the fore. Climate has, I hold, a great deal to do with the prevalence or scarcity of this disease, for we find that it is most met with in moist temperate countries, like Great Britain, and is comparatively scarce in countries which suffer the extreme of heat and cold.

"But another reason for the prevalence of consumption in this country (and in others) is the habit that human beings have acquired of breathing through their mouths, and not through their nasal organs. The air we breathe through the mouth goes down to the lungs unpurified, while that breathed

through the nose is deprived of obnoxious matter (with which the air is always more or less filled), that organ having the property of purifying the air breathed, as well as others. Mr. Prosser, in his letter, gives an example of this. He says that tobacco smoke has undoubtedly a soothing effect, for when his laboratory is filled with acid fumes, he has no inclination to cough, as long as he uses his pipe. It is not the soothing effect of the tobacco fumes that prevents his inclination to cough, but, while he has the pipe in his mouth, he necessarily breathes through his nose, and the air is purified (so far at least) before it reaches the lungs, and causes no irritation. There are many races of Indians who still possess this natural practice, and were it reacquired in this country, I do not doubt that consumption and other diseases of the lungs would become comparatively things of the past."—*Knowledge, June* 20, 1882.

Last of all, I give the following letter from the eminent vocalist Mr. Santley :—

5 UPPER HAMILTON TERRACE, N.W.
May 4th, 1883.

DEAR MR. PLUMPTRE,—I have read your Lectures and passages in Herr Behnke's works which you left with me, and like them both very much, especially your Lectures. *I agree with you entirely about the management of the breath*, and that certainly we were never intended to breathe through the mouth.

If there is anything you would like to talk over, I will call on you some morning.—Yours very truly, C. SANTLEY.

C. J. PLUMPTRE, Esq.

NOTES TO LECTURE VII.

THE HUMAN VOICE.—Dr. Delaunay's lecture upon "The History and Limitation of the Human Voice," delivered lately before the Medical Academy of Paris, abounded in curious and interesting information. In his opinion, the quality of voice prevalent among the early male populations of Europe was a high tenor, which has gradually fallen to the baritone pitch now characterising the masculine voice of civilised mankind, and he prognosticates a further lowering of this pitch in time to come. The lower the race-type the higher pitched the voice. Alto and tenor registers are as common, for instance, amongst negroes as they are rare amongst white men, no matter of what Caucasian variety. Oddly enough, however, fairness of complexion in Europeans is generally coincident with altitude of voice and pitch, and *vice-versâ*. As a rule, tenors are tall and slender, whilst profound basses are short and thick-set; but Dr. Delaunay admits that many conspicuous exceptions to this rule have come under his notice. The tone colour of highly intelligent and earnest men's voices is generally dark; that of unintellectual and frivolous persons light. The pitch of most individual voices, too, varies

slightly in accordance with differences in the condition of their owners' stomachs. When the stomach is empty the voice gains from a semitone to a full note in its upper register. Hence the fact that operatic tenor-singers habitually dine early. Southern latitudes are favourable to the genesis of the tenor voice, whilst first and second basses especially flourish in northern climates. In support of this particular theory, Dr. Delaunay demonstrated, by aid of statistics supplied to him by the Administration of the Grand Opera, that all the most popular native tenors attached to that institution for many years past hailed from the southern departments of France, and that the bassi were northerners to a man.

THE IMPROVEMENT OF SOUND.—The fame which some of the old violin makers, as well as some of the modern pianoforte-makers, have individually attained for the tones and qualities of their musical instruments, indicates in a large degree how empirical and even personal are the elements and ideas upon which their special values in the conveyance of sounds have rested. Why a Cremona or a Straduarius should be more mellow or finer in tone than any of the thousands of other violins, so nearly alike that the ordinary eye sees no essential difference, no one pretends to say, and the quality of sound is judged of solely by the educated ear. No doubt, a great deal of observation and experience has been acquired and may be treasured in the minds of leading members of eminent firms, the details and results of which would make, if properly digested and arranged, a treatise of no mean scientific pretensions; but practically sound, as a science in everyday life, has scope for popular development, and neither musical instrument makers nor architects have yet evolved those definite laws upon which to a certainty the concert and the hall can always come into that true harmony which delights an audience. Some novelties in the applications of steel plates as sound increasers and directors have been shown lately at Mr. Engert's factory in the City Road. A piano had its tones greatly intensified, and a pleasant sweetness imparted to its notes, by the suspension behind it and about it of several thin steel plates, a portion of some of which was brought above the top of the case for the advantage of singer as well as of player. Other series of similar plates were variously placed in the room to show the applicability of the invention to speakers at meetings and for orchestral purposes. The fittings were crude, and with no attempt at ornamentation or elegance of design; in fact, there appear at present to be difficulties in the way of efforts in this direction, as the bending or torsion of the metal injures or destroys its capacity for musical vibrations; and so far, therefore, as the experiments witnessed were concerned, the materials employed consisted simply of thin steel or iron plates, varying from No. 20 to No. 30 gauges —those thinner than these becoming inefficient by reason of loss of musical power, and those thicker becoming useless by reason of their continuing to vibrate after the production of the notes, in the manner of bells. The plates are very slightly curved to direct the sound forward, and dampers are attached for the like purposes as dampers are employed to the wires of pianofortes. Four or five of these steel plates constitute a series all being parallel at one end, top or bottom, according to circumstances, but each overlapping the other at the other extremities about six inches. The thinner

plates are the best for intensifying the lower and bass notes; the thicker plates for the higher or shriller notes. Without doubt these additions of steel plates—the steel being far preferable to the air—add to the power as well as to the sweetness of the instrument; without doubt, also, they add considerably to the power of the human voice, both in singing and speaking; but how far architects or musicians will adopt them we do not as yet venture to predict. The invention seems to be the germ of an investigation that may be pregnant with many most interesting phenomena. It may be said that we have here a fresh attempt to apply the acoustic principles of the telephone and the microphone to the purposes of the better production and transmission of audible musical and vocal sounds; for it is quite clear that just as the resonance of a glass tumbler or a tuning-fork is evoked by the sounding of the particular notes which are in unison with their natural vibration, so the resonance of these thin steel plates is brought into play by the chords and notes struck upon the strings of the instrument; and the result is as effective as it is curious.

A STRANGE IMPERFECTION OF HEARING.—Mr. Edwin Cowles, of the Cleveland (Ohio) *Leader*, gives the following account of an infirmity which curiously limits the range of his sense of hearing:—"My deafness is somewhat of the nature of colour-blindness. There are certain sounds I never hear. I have never heard the sound of the bird since I came into this world, and until I grew up to manhood I had always supposed the music of the bird was poetical fiction. You may fill this room with canary birds, and they may all sing at once, and I never would hear a note, but I would hear the fluttering of their wings. I never hear the hissing sound in the human voice; consequently, not knowing of the existence of that sound, I grew up to manhood without ever making it in my speech. A portion of the consonants I never hear, yet I can hear all the vowels. I never could distinguish the difference between the hard sound of the letter 's' and the soft sound, consequently I frequently mix these sounds in a sad manner. It is the same with the soft and hard sound of the letter 'g.' It was only by accident, after my marriage, that I discovered the existence of the hissing sound in the human voice. I was then taught arbitrarily how to make it, but I never hear it in my own voice, consequently I frequently miss making that sound in my speech without knowing it. Owing to its having become second nature to me to omit the sound of the letter 's,' when I do make it I labour in doing so, which in a great measure gives my pronunciation the peculiarity it has. There are words which I pronounce literally according to the spelling, which gives an additional peculiarity to my speech. For instance, I used to pronounce the word 'parochial' just as it was spelled, until I was corrected, when I now pronounce it 'parokial.' I cannot hear the difference between the sounds 'ch' and 'k' when embodied in a word. All these examples will give an idea how it is that my peculiar deafness affects my speech. Before I was taught to make the hissing sound my pronunciation sounded the same to everybody as theirs did to me. About a quarter of the sounds in the human voice I never hear, and I have to watch the motion of the lips and be governed by the sense of the remarks in order to understand what is said to me. I have walked by

the side of a policeman, going home at night, and seen him blow his whistle, and I never could hear it, although it could be heard by others half-a-mile away. I never hear the upper notes of a piano, violin, and other musical instruments, although I would hear all the lower notes. I can hear low conversation, but cannot as a general rule understand a public speaker in a hall. Now you will understand how it is that my impediment of speech is owing entirely to my extraordinary hearing. I have consulted the most eminent surgeons, physicians, and aurists in the country in regard to my hearing, and they all tell me there is not another case like it in the books."

NOTE TO LECTURE XVII.

There has been published this year (Bickers & Bush, Leicester Square, London) a translation of an essay by the great French tragedian Talma, "On the Actor's Art," to which a brief, but interesting and able preface has been written by our present leader of the English stage, Mr. Henry Irving, which may well be read by the student of the expression of the emotions by Language, Countenance, and Gesture.

NOTE TO LECTURE XXII.

The following advice in regard to the preparation and delivery of sermons is taken from a letter written by the late eminent Bishop of Winchester, Dr. Wilberforce :—.

"To secure thought and preparation, begin, whenever it is possible, the next Sunday's sermon at least on the preceding Monday. Choose the subject according to your people's need and your power. Let it be as much as possible resolvable into a single proposition. Having chosen the subject, meditate upon it as deeply as you can. Consider, first, how to state correctly the theological formula which it involves; then how to arrange its parts, so as to convince the hearer's understanding. Think, next, how you can move his affections, and so win his will to accept it. See into what practical conclusions of holy living you can sum it up. Having thus the whole before you, you may proceed to its actual composition. And in doing this, if any thoughts strike you with peculiar power, secure them at once. Do not wait till, having written or composed all the rest, you come in order to them: such burning thoughts burn out. Fix them whilst you can. I would say never, if you can help it, compose except with a fervent spirit; whatever is languidly composed is lifelessly received. Rather stop and try whether reading, meditation, and prayer will not quicken the spirit, than drive on heavily when the chariot-wheels are taken off. So the mighty masters of our art have done. Bossuet never set himself to compose his great sermons without first reading chapters of Isaiah and portions of Gregory Nazianzen, to kindle his own spirit. In some such way set yourself to compose, and until you have

preached for many years I would say, to write, at least one sermon weekly. Study with especial care all statements of doctrine; to be clear, particular, and accurate. Do not labour too much to give too great ornament or polish to your sermons. They often lose their strength in such refining processes. Having written them, if you *must* deliver them with the manuscript before you, strive to do it as little as if you were reading, and as much as if you were speaking, as possible. Do not be the slave of your manuscript, but make it your servant. If you see that a word is not understood, vary it; that an appeal is reaching some heart, press it home. If you have the gift, after having written your sermon carefully, make short notes of it and preach from these. This will help you greatly to show in your manner that you feel what you say, the first and chiefest rule for making it felt by others."—*Life of Bishop Wilberforce*, Vol. III. pp. 96, 97.

OPINIONS OF THE PRESS

ON

MR. PLUMPTRE'S PREVIOUS EDITIONS OF "KING'S COLLEGE LECTURES ON ELOCUTION."

"Mr. C. J. Plumptre has published a new and greatly enlarged edition of his 'Lectures on Elocution at King's College.' The book is sound, sensible, and interesting; and though the many examples must have had naturally much greater weight when delivered *viva voce*, students of the English Language and of Elocution cannot fail to gather many valuable suggestions. . . . The best mode of learning to read aloud well, no doubt, is to hear some good reader. . . . The next best way is to get such a book as this, and study it carefully. Students will find the passages on the pronunciation of separate letters especially valuable, as well as the appendix on words occurring in the Scriptures. We should like to think that clergymen and members of Parliament could be obliged to attend a course of Mr. Plumptre's Lectures on Elocution. Those will do well who study this wise book."—*Westminster Review, October* 1876.

"Mr. C. J. Plumptre has established a reputation as our best living teacher of Elocution, and he has counted among his pupils many of the most distinguished preachers and speakers of the time. He has now embodied in this volume the results of his long and large experience, and it is by far the most useful and practical treatise on the important art of Elocution that our language possesses. Mr. Plumptre has not echoed the almost stereotyped teachings of his predecessors. He has treated the subject in quite a new form, and much more exhaustively. The description of the vocal organs is a study in itself; and yet so perspicuous is the language, and so clear the engraved illustrations, that a child could understand them. The instructions in the use of them are equally clear and explicit; and by careful following of them, it will be in the power of any student of either sex to master the excellent art of reading or speaking with propriety. Happily of late years attention has been strongly directed to the importance of this art; and in every school it should be deemed as necessary a part of education to read well as to write well. That accomplishment will not be so rare in the future as it has been in the past; and the time cannot be far distant when a person will be as much ashamed to read badly as to spell badly. In nearly all Ladies' Colleges, teachers of Elocution are now engaged; for it is understood the term does not merely mean 'speaking,' as formerly it was understood to do, but it embraces reading also, and therefore should be learned by both sexes alike; and all who desire to learn could not find a better instructor than this volume from the pen of the Lecturer on Public Reading and Speaking in the Evening Classes Department of King's College, London."—*The Queen, May* 27, 1876.

"In Indian Institutions we labour under difficulties in regard to pronunciation which it is hard to combat. The native student enters upon the study of the English language just as an Englishman would undertake the study of French or German: to both the language is foreign. Under such circumstances the importance of the purest and most effective mode of pronunciation cannot be overrated. But if it is difficult for Indian students to learn the proper pronunciation of single words, it is still more difficult for them to learn how to pronounce those words when they are arranged into sentences. And here immediately arises the necessity of encouraging instruction in that art of which Mr. Plumptre is as complete a master as a teacher. In language as simple as it is emphatic Mr. Plumptre proves beyond a doubt why elocution should be

studied by all persons of both sexes, and his arguments must be read to be appreciated. It is a melancholy fact that, while in England there are not wanting masters of almost every art and science, few are to be found, even in that abode of vigour and wisdom, who can justly appreciate and effectually practise the noble art of expressing their thoughts in speech as vigorously as they can conceive and write them. We quite agree with the learned author that perfect elocution owes much to talent and nature; but we also concur in his opinion that, to acquire proficiency in the art, our natural capacities require to be fostered by assiduous cultivation. Those who neglect the study on the score that as a natural gift it cannot be acquired, put forward, they forget, but a lame excuse for their own indolence and apathy. As our readers will see, we have but briefly glanced at the instructive work before us. On another occasion we hope to lead our readers more deeply into the various subjects that Mr. Plumptre discusses; and we do not hesitate to say that any one who wishes to gain an insight into the masterly thoughts of the eloquent writer would be amply repaid by a perusal of Mr. Plumptre's 'King's College Lectures on Elocution.'"—*Western Star (India), Jan.* 1871.

"Mr. Plumptre has now for several years fulfilled with signal ability the duties devolving upon him as the Lecturer upon Public Reading and Speaking at King's College, London, in the Evening Classes Department. Happily he has afforded us, one and all, the opportunity for judging of him, not merely by hearsay—of estimating him not simply by the range or scope of his reputation. He has now given to the outer public the means of weighing in the balance his various capabilities as an instructor in elocution. He has, in the shape of a goodly volume of 200 pages octavo, presented to every one who lists a series of fourteen of these King's College Lectures of his on elocution—fourteen subdivisions of a most instructive and comprehensive theme—the substance of the Introductory Course of Lectures and Practical Instruction he has now for some time past been annually delivering. The book is dedicated, by permission, to H. R. H. the Prince of Wales. It is followed by two very remarkable appendices—one of them singularly instructive, the other very curiously interesting. So far as any merely printed book on elocution could accomplish its object, this one by Mr. Plumptre is entitled to our highest commendation. The eye, the face, the voice, the gesture, are, of course, all wanting, but the argument throughout is so lucid in itself, while the illustrations of that argument are so animated and so singularly felicitous, that reading the work attentively page by page and lecture by lecture is the next best thing to seeing and hearing the gifted professor himself, when he is, in his own person, exemplifying the manifold and ever-varying charms of the all-conquering art of the Rhetorician and Elocutionist."—*Sun, March* 5, 1870.

"This, although not a law book, is a book for lawyers. Practical treatises on all branches of the law may be essential to store the mind of the advocate with ideas, but unless he has the power of expressing them in such a way as to command the attention of the court, his learning will prove but of little avail. To a barrister the brains are of but little use without the tongue; and even the tongue, however fluent, may fail to give due expression to the ideas, unless the voice is properly regulated so as to pronounce with both clearness and force the words that are uttered, and the gestures of the body enforce what the language has attempted to impress. Many are the failures of those who would otherwise have been successful advocates from want of attention to the principles of elocution. Their matter has been excellent, but their manner has been so bad as entirely to destroy the effect that their address must otherwise have produced. We could point to instances of the kind in Parliament, at the Bar, and in the Pulpit. To all such persons the work before us will be found invaluable; and, indeed, there are few, if any, whose duties require them to speak in public, who will fail to derive advantage from its perusal. The subject is treated in a thoroughly practical manner, and is fully investigated with care and judgment. Mr. Plumptre speaks with the authority of a professor, and he appears to understand his subject entirely, and in all its different branches. He is quite aware of all the difficulties to be encountered, and is ready with advice how to meet them. His work evinces considerable research, extensive classical and general knowledge, and is, moreover, full of interesting matter. We commend it heartily alike to those who aspire to become orators in Parliament, to the Clergy, and to the Bar."—*Quarterly Law Review, May* 1870.

"In these days, when Lectures and 'Penny Readings' are patronised by the 'upper ten thousand,' and Dukes, Marquises, Viscounts, Earls, Barons, Baronets, M.P.'s, and Esquires take part in them, and when at public dinners no one is supposed to be 'unaccustomed to public speaking,' it is highly desirable that those who appear on the platform, or who rise at public banquets, should be able to go through their parts satisfactorily. To accomplish this there are only two ways: one, to take lessons in elocution; the other, to read works published with a view of imparting as much practical instruction as can possibly be imparted by precept, where practice cannot be attained. Mr. C. J. Plumptre, Lecturer at King's College, London, has just published a volume upon the Principles and Practice of Elocution, which will be found to be of the highest value to every one who is called on, either constantly or at intervals, to speak in public. As a teacher Mr. Plumptre is most skilful: he is a *master of his art*, and those who cannot avail themselves of his services will do well to study his treatise, which is lucid, sound, and practical. The 'King's College Lectures' of Mr. Plumptre have been honoured by the patronage of the Prince of Wales, to whom the volume is by permission dedicated."—*Court Journal, December* 11, 1869.

"Mr. Plumptre will be known to most of our readers as a very scientific and successful teacher of elocution; and in this volume he has put forth the substance of the course of lectures that he delivers at King's College, with such alterations and additions as may meet the wants of those who are unable to avail themselves of oral instruction. It is not necessary to enlarge upon the advantage of obtaining complete command of all the powers of the voice, or to point out how very much a good manner of delivery may promote the success of a medical practitioner. These considerations are obvious; and if they stood alone we should hardly have thought the lectures within our province as reviewers. We find, however, that Mr. Plumptre enters at length, and with much ability, into the curative treatment of impediments of speech. We have perused this portion of the treatise with great care, and have much pleasure in bearing testimony to its great merit. The views advanced rest upon sound physiology, and the practice advocated is in complete accordance with them. Mr. Plumptre states, and our experience enables us to confirm his opinion, that *all cases* of *stammering* and *stuttering* are *curable*, if only the patient will exercise a certain degree of care and perseverance. It is common for medical practitioners to be consulted about such impediments; and we feel sure that in Mr. Plumptre's lectures they will find not only much *valuable practical information*, but also a *basis of sound principles*, upon which the details of treatment may be founded. We recommend the book very warmly to our readers."—*Lancet, February* 12, 1870.

"Professor Plumptre, who is so well known for his elocutionary attainments, has published a volume of fourteen of his lectures on elocution, as annually delivered at King's College, London. The book is a handsome volume, and is, we perceive, dedicated to the Prince of Wales. A more entertaining work it would be difficult to find, and it is one which we cordially recommend to the student of divinity, the barrister, and the debater; in a word, to all who desire to cultivate the faculty of speech, and to be able to express their ideas with clearness, force, and elegance."—*Irish Gazette, March* 19, 1870.

"Every one ought to cultivate the art of reading; for though, perhaps, persons may not be required to speak in public, few people escape the task of reading aloud for the benefit of their own family and friends. What a difference it makes if this is done effectively, and how few are able to read with proper energy, correctness, and variety! This is not a book to review, but to recommend to those who are cultivated enough to appreciate the advantages of good reading and speaking. It contains the best possible directions for the management and modulation of the voice."—*Victoria Magazine, April* 1870.

"Mr. Plumptre gives in his valuable work a series of practical suggestions which will be most useful to the student, whether he may be preparing for the pulpit, the bar, or the platform."—*Oxford University Herald, October* 1870.

"These Introductory Lectures by Mr. Plumptre are most lucidly illustrative of the principles and practice of that art of elocution of which he is himself, in both senses, a

master, particularly of elocution considered in reference to the learned profession and to Parliament. Mr. Plumptre appears with admirable credentials before his pupils at the University, and before all those who, either in Oxford or in London, may aspire, under his able tuition, to prepare themselves by an elocutionary course for the Church, for the Bar, or for Parliament. He is himself a barrister, and is the hon. secretary of the Public Reading Society, of which Lord Brougham is the president. As one of the most accomplished readers of that society, he has frequently had occasion to signalize here, in the metropolis, his capabilities as an elocutionist—capabilities naturally very considerable, but, beyond that, by study and practice admirably cultivated." —*Sun, March* 20, 1866.

"This volume contains lectures originally delivered by Mr. Plumptre, at Oxford, designed to impress upon his audience the importance of acquiring the art of elocution. In that region his remarks were properly directed to the clergy and the students for the Church; but all that he said about the value, nay, the necessity for learning to speak and read, and his contention that it was quite as much an art to be studied as singing, drawing, or any other accomplishment, are equally applicable to our own profession. Certainly a tolerable speaker is not quite so rare among the lawyers as a tolerable reader among the clergy, but we must admit that good reading or speaking is still very rare in either branch of the profession. Even barristers, whose express business it is to speak, rarely deem it necessary to make a study of the art they are to practise every day of their lives. The solicitors have more excuse for the neglect of it, for they are not necessarily called on to speak; they may escape if they will, though they are always looked to as the proper persons to sustain a discussion in a public meeting, and a lawyer who cannot talk is not held in the same public estimation as one who can. Our own opinion of the importance of making a study of the arts of reading and speaking is best shown by our endeavour to assist those who may desire to attain those accomplishments with such hints as experience and study have suggested. If any doubt the utility of, or even the necessity for, this acquirement, let them read Mr. Plumptre's volume, and it will convince them. . . . We believe that a great stimulus has been given to the subject in Oxford by these lectures, and their wider diffusion will, we hope, produce equally good results, not only among the lawyers, but among the general public."—*The Law Times, April* 27, 1866.

"A lucid summary of a course of sound and practical lectures on elocution. . . . . The glimpse of his system which they enable us to obtain gives us a very high idea of Mr. Plumptre's skill and method as a teacher, and we heartily wish him success in his zealous attempt to secure an adequate recognition of this important but most universally neglected branch of a liberal education."—*Spectator, March* 16.

"Mr. Plumptre's lectures are here published in a condensed form, so as to impart as much possible information as can be conveyed in a manner necessarily imperfect. . . . We intend now to give an analysis of what is here advanced, not only because the experiment is an important one in its probable results, but also because of the valuable practical information which this volume conveys." — *Clerical Journal, April* 9.

"Mr. Plumptre's lectures are sound and practical, entering not only into the principles but the practice of elocution; and they will be found to be of great value by the young clergyman or barrister, and, indeed, by every educated gentleman who is called on, either constantly or at intervals, to speak in public—and who is not? Mr. Plumptre suggests the establishment of a professorship of elocution at Oxford, a step which certainly seems to us a move in the right direction."—*The Oriental Budget, July.*

"The neglect of the art of public speaking has always been a just reproach to this country, when, by the form of government, every one has an equal chance of reaching the highest honours in the state. This crying neglect, it will be seen by the title of the above work, the author has attempted to correct, and that by a series of lectures, in which the subject is handled in all its branches, and in a most admirable and perspicuous manner. Mr. Plumptre has literally left nothing to be desired, so clearly and so ably has he conveyed his sentiments and opinions on this question. We have great pleasure in rendering our unqualified praise both of the style and composition of this very useful work."—*The Era, August* 4.

"This treatise embodies the substance of a course of introductory lectures on the principles and practice of elocution, originally delivered in Oxford. The author is well and favourably known here, as well as in London, where his efforts as a teacher of this most valuable art have been highly appreciated, and attended with gratifying success. . . . . Mr. Plumptre is evidently a master of the art, and we strongly recommend his treatise to all to whom the subject upon which it treats can be of the least service."—*Oxford University Herald, March* 9.

"Mr. Plumptre is thoroughly proficient in the elocutionary art, and his book will be found extremely useful to all who are in any way likely to take part in public life."—*Oxford Chronicle, March* 2.

"Having so recently expressed our opinion on the merits of Mr. Plumptre's lectures, and on his abilities as an elocutionist, we need not do more on the present occasion than cordially to recommend his book to the notice of our readers."—*Oxford Journal, March* 2.

. . . "We now turn to Mr. Plumptre's volume of Lectures, and, although its main object is to show the value and necessity of elocution, and to announce that he intends to devote some of his time both in London and Oxford to the instruction of the clergy and others in this important but neglected branch of their education, the following extracts will be read with interest, and will be found to be of much use to our readers."—*The English Churchman, September* 12.

"It is difficult to conceive a work in which the art of Elocution is more minutely considered in all its various aspects than in that of Mr. Plumptre, where even the smallest detail receives the same consideration and careful attention as is given to the wider application of the subject."—*Medical Examiner, April* 1876.

"It is no exaggeration to say that no more complete Manual on Elocution exists." —*Sunday Review, April* 1876.

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